

February 1916

# THE ETUDE

Presser's Musical Magazine

Subscription \$1.50 Per Year

Price 15 Cents



JOHN PHILIP SOUSA

CAMILLE SAINT-SAËNS

PRESSER'S  
MUSICAL MAGAZINE  
*The Etude*

CONTENTS FOR FEBRUARY  
1916

ARTICLES

	Page
The World of Music.....	87
Editorial.....	87
Happy Side of Music Teaching.....	88
Elements of Technique.....	89
The Teacher's Nervous Destroyer.....	90
Away from the Piano.....	91
The Science of Piano Practice.....	91
A Definite Technique.....	92
The Single Melody.....	92
The Accompanist.....	92
Smooth Scale Playing.....	93
Practicing Backward.....	94
Right Singing.....	94
Ten Points in Extemporization.....	94
The Nocturne in Musical Art.....	95
Questions for Teachers.....	96
Facts About Finnish Music.....	96
When Should I Practice?.....	97
Three Great Masters of the Keyboard.....	97
Too Much Repetition in Practice.....	98
Children's Department.....	98
Giving Pupils Confidence.....	100
Mozart's Mysterious Visitor.....	100
I Like That Part.....	100
Is It Wrong to be Nervous?.....	100
A Leap in Advance.....	101
Business Methods for Teachers.....	102
Six Types of Teachers.....	102
Don't Depend on Your Gift.....	104
Teachers' Round Table.....	104
Study Notes on Etude Music.....	106
Be Mistaken Always.....	106
The Piano Stool's Protest.....	106
The Task of Teaching.....	106
Department for Singers.....	106
Department for Organists.....	106
Questions and Answers.....	106
Violin Department.....	106
Publisher's Notes.....	106
George Washington.....	106
Playing Old-Time Music.....	106
Living Musical History.....	106
This Month's Title Page.....	106
Music Lovers' Digest.....	106
New Books Reviewed.....	106

MUSIC

Egyptian March.....	107
Jovian Message.....	108
All's So Pure-Martin.....	108
Channon-Triste.....	108
Starlight.....	111
Tambourine Dance.....	112
Canterbury Chorus (Four Hands).....	114
Gavotte from "L'opéra de la Salle" (Four Hands).....	116
Don Juan Minuet (Four Hands).....	116
Valse Impromptu.....	118
Rose Petals.....	119
Stella.....	120
Dawn.....	120
Chimes at Twilight.....	121
Perpetual Motion.....	122
Last Hope.....	123
The Village Festival.....	124
Marche Nuptiale (Pipe Organ).....	124
Dream Land (Vocal).....	126
Jack O' Dreams (Vocal).....	126
The Merry Zingariettes (Vocal).....	126
Nocturne.....	126
Beautiful Catilina (Violin and Piano).....	133

Coming Inviting Issues

A great part of the Editor's joy in the engrossing work of THE ETUDE is found in anticipation—looking forward to the interesting issues that are to come. March, April, May, June, July will be fine ETUDE months. There is something individual already in hand for each issue which will make every number especially inviting. Among many of these attractive features is an interview with the noted pianist

MR. HAROLD BAUER

Mr. Bauer gave THE ETUDE an interview some years ago that attracted widespread attention. His opinions are always fresh, original and finely expressed. Mr. Bauer's interview will be in the March issue. Among other notable articles of a similar type will be those from Ernest Hutcheson, Yolanda Mero, Joseph Stransky, Frances Alda, and the renowned operatic and concert contralto, Mme. Schumann-Heink. THE ETUDE has never been better than it will be during the coming six months.



*The*  
**Emerson Player Piano**

possesses wonderful and exclusive devices that actually reproduce the hand playing of great artists. The musical perfection of the Emerson Player is an artistic triumph.

Dealers in principal cities and towns.

**EMERSON PIANO COMPANY**

BOSTON Established 1849 MASS.



"HE SHO' THINKS HE'S HIDIN'"

Painted by Edward V. Brewer for Cream of Wheat Co. Copyright 1916 by Cream of Wheat Co.











# Victor Records



## The master interpretations of the world's greatest artists

Victor Records are the consummate art of the greatest singers, instrumentalists, bands, orchestras—their own superb renditions exactly as they interpret them.

All the distinctive personality, all the individuality of expression, all the beauties peculiar to the performance of each artist, are ever present to charm you in their Victor Records.

Victor Records are the actual artists—the greatest artists of all the world. The greatest artists at their very best. The greatest artists just as you want to hear them.

There are Victor dealers in every city in the world who will gladly give you a complete catalog of more than 5000 Victor Records and play any music you wish to hear.

Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.



Victor Talking Machine Co.  
Camden, N. J., U.S.A.

Berliner Gramophone Co., Montreal  
Canadian Distributors  
New Victor Records demonstrated at  
all dealers on the 28th of each month

Please mention THE ETUDE when addressing our advertisers.

# THE ETUDE

FEBRUARY, 1916

VOL. XXXIV, No. 2



## Un-Hyphenated American Music



CERTAIN things are distinctively national. The novels of Charles Dickens and plum pudding are unmistakably English; the songs of Franz Schubert and pumpernickel are unquestionably German; the romances of Gorky and caviar are distinctively Russian; the poems of James Whitcomb Riley (or might we not as well say Walt Whitman) skyscrapers, women's clubs, huge industrial reform, the new optimism, the Sunday newspaper, James McNeil Whistler, baseball, the department store, the cow-puncher and the Liberty Bell; and last but by no means least such individual men as Benjamin Franklin, Abraham Lincoln, William Jennings Bryan and Theodore Roosevelt are all indisputably American.

Longfellow might have been an Englishman, Emerson a Scotchman, Thoreau a Frenchman and Poe an Italian, but Mark Twain came from Missouri, and who will show us that he could have come from any other spot than the heart of the United States of America. We are none the less proud of the great accomplishments of Longfellow, Emerson, Thoreau and Poe, but at the same time if we are looking for distinctive American high lights we must pick those things which could not have sprung from any other country. (Who, for instance, could imagine Henry Ford's million-dollar peace voyage coming from any other country than America?)

To be an American all one has to do is to understand America and live the American life. That applies to the man who has just taken out his naturalization papers as well as the one whose ancestral name first took roots in Plymouth or Jamestown three centuries ago. It is this understanding which will make our American music, our national music, if we are to have one. That music will not be the music of our savage aborigines, nor will it be the pathetic wails or the plantation jigs of black men stolen from their African homes. It will represent the spirit of all America. It will be big, responsive, dynamic, free. Who will catch this spirit and translate it into tone?

To our mind the most distinctively American music thus far is that of the Sousa March. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss and others; he has not produced the delicate rose-petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and de Koven, it is in the Sousa March that we find the most distinctive evidences of characteristic American music.

The world-wide adoption of these marches, their longevity in all countries where they have been introduced, their freshness after many years of popularity, their vim, their American dynamism put them in a class by themselves.

Sousa virtually gave away his early marches, as he wrote them solely because he wanted to write good, stirring American music. He had little thought of money gain. Despite his Portuguese father and his Bavarian mother, Sousa, like multitudes of other Americans of

recent foreign extraction, is more completely American in his spirit than thousands of our indifferent citizens, whose patriotism consists of brags about their Pilgrim ancestry. Wherever he and his band have gone (and they have gone around the world twice) he has brought honor to American music. There is something in his marches which seems to jump up, wave the stars and stripes, and say, "Here I am. I'm an American, and I'm proud of it."

This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard and Raff; Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any of the lofty Viennese masters.



## Music and the Mad Hour



If you doubt that this is the mad hour in our American musical life spend an evening in "the great white way" of any large American city. The luxuries of yesterday are the commonplaces of to-day. The conventions which pinched our grandfathers have long since been exploded. The spinster aunt who was horrified at the thought of the minstrels now thinks little of visiting a Broadway cabaret when she makes her trip to New York. There her ears will be banged and slammed by more savage noises than she could hear in the jungle. Next day she makes a tour of luxury shops and pays more perhaps for one flimsy gown than her mother paid for her entire trousseau. It is good to have good things and plenty of them, but it is wise to deliberately throw one's self into a riot of extravagance?

What is the to-morrow of this mad hour? To what might this orgy of waste be the overture? Marcus Aurelius by his wisdom and moderation kept the Roman Empire together. Commodus, who followed him (180-192), immediately forsook the States for the gladiator's sword. Rome was rotting with wealth, illness, waste. The decline set in and the glory of the State vanished. The story is simple and direct. It is the history of all nations that rise to towering greatness. America is dizzy with its war-gotten wealth. America may beware. Fortunately we have great leaders of thought and enough of our people are sufficiently wise to listen to them. Our need to prepare our children for war is not nearly so great as we need to prepare them for those penalties of over-richness which undermine the State.

Music is one of the many things which when studied properly will help our young people to preserve their intellectual and social equilibrium. We do not mean merely the opportunity of listening to good music occasionally, but regular study of music in the home. Let us cultivate our finer musical feelings by more intimate acquaintance with the great masterpieces. The home without its daily music, its daily reading of good books, its daily conference upon matters of national progress is not worthy to be called an ideal American home. The parent's educational obligation to his children is not discharged merely by paying tuition bills.



## The Happy Side of Music Teaching

By Percy Chase Miller, M.A.

Usually there is a happy side to music teaching it should never be undertaken at all, except by people who have made a failure of everything else. No art is real and no profession is successful unless those who practice it can take and can show genuine pleasure in their work. If I do not enjoy writing letters or amusing the baby or playing the organ in church it is a pretty safe guess that my letters will not be cherished for publication after I am dead, that the baby will be far from cheerful, and that nobody will stay after the service to listen to the postlude. Where the teacher does not enjoy teaching, Heaven help the scholar.

There are times when the teacher is not blissfully joyful in his work. (I have been there myself, so I know.) Perhaps the lesson hasn't been prepared, perhaps little Willie comes only because mamma makes him. Have you ever thought how very many of these little Willies there are? How is the teacher going to earn his fee with a clear conscience? How is he going to keep from hopeless apathy, not to mention nervous collapse? How is he going to get any pleasure into his job, and how is he going to get any pleasure into little Willie's job?

The beginners in any study are bound to be the most numerous—I am not claiming any originality for this remark—it is the tamest kind of commonplace—but we sometimes wonder, just the same, why we can't have a nice, picked crowd of advanced pupils, who "really want to learn something." In the same way, I suppose most doctors would like to be consulting specialists earning vast fees during office hours and secure from midnight calls. But for most of us, this is too good to be true. We have to teach the beginners, and it is up to us in the vast majority of cases not only to provide the instruction but to create the demand for it at the same time.

### Put Yourself in the Boy's Place

To get anywhere with children, we have got to be happy in their company, and it is surprising how easily this capacity, which I suppose no teacher can be without, can be developed. The quickness and ingenuity of their minds, if you can only get them to give expression, are a source of endless joy to a sympathetic teacher. Put yourself in a boy's place and get his ideas and you immediately get a base of operations for your instruction, and a source of pleasure in your work. I think the reason why so many teachers are not happy with children is that they persist in treating them like adults; not because they don't care, but because they don't know any better.

### "Year In and Year Out"

Another bane to happiness in the teacher is the monotony of dimming the same old thing into pupils' ears year in and year out. If the teacher is really and frankly lazy, I suppose it doesn't matter. There are teachers who have nearly formulated something they call their "system." They pay no attention to the pupil's individual capacity, and very little to his past experience and training if he has had any. They set, in effect, though in different words, of course—"I don't care anything about what you know or don't know when you come to me. I have an idea that all hands are alike, and all minds alike and that if Harold Bauer and Josef Hofmann had been brought up my way they would play better than they do, besides I am too lazy to take any special pains with you, anyhow." Or, if they teach piano, or violin, or concert, or what not, the principle is identical—it recalls the story of the professor of chemistry who was performing an experiment before his class. The experiment was not a success, as the mixture inopportunistly blew up. As the smoke cleared away, the smiling face of the professor was seen through the vapors, like the rising sun dispelling the morning mists, and he said—"Gentlemen, the experiment fails, but the principle remains the same." In the case we are discussing also, the principle remains the same, whether the pupil is a beginner or a teacher who has given up a large and flourishing class in some school or college out west and come on for a year's coaching to broaden his outlook, or for a parlor singer who would like to be able to play the simple songs and accompaniments for herself. A teacher who goes along on this principle certainly cannot be happy in his work.

## THE ETUDE

### The Greatest Pleasure in Teaching

I do not believe the greatest happiness in teaching comes from the success of pupils; to say that is to use another, and not very appropriate word for self-conceit. Plenty of highly modest people are quite happy, very possibly on that account. The pleasure is in the doing of the work, not in the result. If the result is successful that is an incentive, to be sure, but so it ought to be in the other case. Happiness in teaching—or, for that matter, in anything else—is materially promoted by the conviction, however acquired, that the work one is doing is really and distinctly worth while. It is a richly happy in anything so long as he believes he is wasting his time.

I maintain that we should take especial pains to enjoy our playing, and with this as a starting point we can project pleasure, as it were, into all sorts of places where one would not suppose it could be found at all. When little Johnny has managed to get through some insignificant and infantile tune without a mistake, why, then, you do not remember how proud you were of yourself when, in the dim obscurity of your lost youth you managed to accomplish something of the kind? And in the same way, if you enjoy your own performance, you can enter into the pupil's enjoyment of his progress at whatever stage. If you do not enjoy it, you cannot sympathize with anybody. In fact, the taking of our calling, or of ourselves, too seriously is dangerous business. I can enjoy my own playing without conviction that I play better than anyone else in the world; I can enjoy little Johnny's progress without conviction that any one else, except possibly his own fond papa and mamma, would give two cents to hear him. Get rid of the idea that pleasure in your own work or in your pupils' work is a form of conceit—it isn't—but to whatever extent you like to cultivate your own universally-recognized modesty, be sure that you keep your enjoyment in your own playing. The case is parallel to the classic one so well discussed, and settled once for all by Charles Laugel when he attacked and exploded forever the fallacy that a man must not laugh at his own jokes.

### Do Not Take Yourself Too Seriously

Does not the greatest amount of avoidable unhappiness in the world come from the disappointments that are inevitable results of this unfortunate and depressing tendency? If you are self-satisfied and conceited as a teacher, every failure of a pupil, no matter how trivial, to do anything set him, come back to you like a slap in the face. Here you are, the most gifted teacher in the world, the most inspiring, the most magnetic, the most universally recognized, and all that—and here a pupil of yours goes and does so-and-so. A universe organized so as to allow such a disgraceful thing to happen must be rotten to the core. Have you ever felt like that? If so, it is a sure sign that you are taking yourself much too seriously. After all, life is a huge joke, and if it is at times something of a practical joke we should try to see the point—even when it is on us. The world is going to play its practical jokes on you, whether you like it or not, therefore don't put yourself in a position where you can't appreciate them. A swollen head will cause a teacher much sorrow, irritation, sorrow and disappointment that you can imagine, unless you happen to have a swelled head already. If you are unfortunate enough to have one, get rid of it at any cost, or stop teaching, for you can never be happy with it.

### Blind Handel and His Blind Helper

The fact that Handel, like Bach, spent his closing years in darkness is well known, but as Mr. Strakosky observes in his excellent biography of the great master of oratorio, "Handel was not the only blind musician of that epoch. The feast of John Stanley had already excited the wonder and admiration of his contemporaries. Stanley had been blind since the age of two, but his affliction interfered in no way with the exercise of his profession. In the first days of Handel's blindness, when he was unable to take part in the performance of his oratorios, his surgeon, Mr. Sharp, recommended Stanley to him as a man whose memory never failed. Upon this Handel, whose sense of hearing was perfect, turned to Stanley with a cry: 'Mr. Sharp, have you never read the Scriptures?' Do you not remember, if the blind led the blind, they both fall into the ditch? Afterwards, however, he was able to play with assistance very valuable, and after Handel's death the performances of his oratorios were continued by Smith and Stanley in concert."

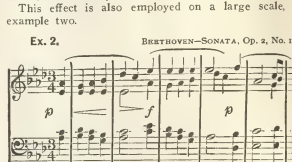
## The Piano Subito

By Philip Gordon

In the music of the last generation the indication *piano subito* is frequently found. In the music of Mozart and of Beethoven such an indication is very rarely found. But the effect which this indication calls for is quite common with the classicists. The reason why the student of to-day, accustomed to full and explicit dynamic marks, seldom notices the significance of the *piano subito* in Beethoven and Mozart is only because the composers of the eighteenth century were satisfied with such simple indications as those in example one.



There is a steady *crescendo* up to the climax, where there is a sudden drop to *piano*. Yet there is no mark in the music but also the *p*.



Here is a steady rise toward the climax; the first section has a *crescendo*, the second is *forte*, we expect the third to crown the ascent—but just at the supreme moment there is a sudden *piano*, and the last section is played softly.

The effect of the *piano subito* is found on almost every page of Beethoven, so frequently, in fact that the Germans call it by his name. We very strongly advise the student to study his pages for this effect. So as to become thoroughly familiar with its aesthetic value. For often in music there is no indication at all where a sudden *piano* is obviously intended, and one cannot hope to understand these cases unless he is acquainted with the principle of this very charming effect. An example of the *piano subito* unmarked is in Mendelssohn's *Songs Without Words*, No. 2, measure 23.

### You and the Other Teacher

By Elizabeth Craig Cobb

There are two very important things to learn regarding your relations with the other teacher.

(a) Why does the other teacher's pupil come to you?

(b) Why does your pupil go to the other teacher? There are some suggestions that may clear up the subject.

I. Don't judge the ability of any other teacher by any one pupil of that teacher; just look over your own list of pupils and think how you would dislike to be judged by some of them.

II. "Knocking" the other teacher never pays. Healthy competition is good for you in music as it is in every other business.

III. Every other teacher must have some good points. When a new pupil comes to you find out those good points and profit by them.

IV. Better not discuss other teachers with your pupils. This subject, like religion, politics and the war is undermined with dangerous explosives.

V. Don't think you are the only worthy teacher in town. Let time decide that—time and your talent and industry.

VI. Don't carry your "shop talk" into your social life. People care just about as much about your gainful interests as you do about theirs.

## THE ETUDE

# The Elementary Study of Pianoforte Technic

Written Especially for THE ETUDE by the Noted Pianoforte Virtuoso

MARK HAMBOURG

Second Article in a Significant Series

those can testify who have had the bitter experience of bad teaching to start with. I am, therefore, going to give here a few of what I consider the essential points to aim at, when commencing to learn the piano.

### Position at the Keyboard

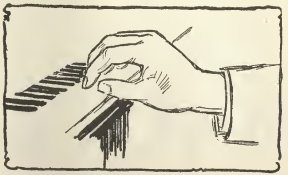
The first thing, then, that presents itself is the position of the body when seated at the instrument. With regard to this, the pupil should be seated with his chair exactly at the middle of the keyboard, and at a medium distance, that is to say, neither too near nor too far, but so that his fingers reach, and fall easily, and naturally, upon the white notes, when he is sitting upright on the front half of the chair.

On no account should the pupil be allowed to lean back, but always be seated on the forward portion of his seat. The seat should be suitably raised so that the pupil's elbows at their natural angle will be almost on a level with the keyboard, if anything just a little below it, as shown in cut No. 1.



### A Cup-Like Position

This acquiring of the cup-like position of the hand will be found enormously useful later on, in the playing of scales, and arpeggios, as it allows easy passage of the thumb under the other fingers. In connection with the striking of the keys by the fingers, I would further say that merely putting down the finger and letting it strike with its own weight, is no good, as the sound produced thereby is inadequate and uncontrolled. My idea is that when lifted, the finger must be brought down with a certain amount of pressure upon the note which is struck. This pressure should be produced from the forearm and transmitted through the fingers to the key, the wrist being all the time absolutely relaxed. Later on, as the student arrives at a higher development of finger technic, the articulation can be exercised purely from the fingers, but in the beginning, in order to acquire a full round tone, the control must be taught from the forearm, by means of pressure from that part. Again, above all, I cannot too much insist upon the necessity for relaxation of the wrist, and the rest of the body, for in it, I am convinced, half the secret for obtaining an easy and sure tone lies. It must also never be forgotten that as the piano is a purely mechanical instrument, the great object must be to produce all gradations of tone without the sound being either forced, harsh, or stiff. Moreover, the fingers should fall arched upon the keys, the knuckles raised, the wrist just below the keyboard and the palm of the hand forming a sort of a cup as shown in cut No. 2.



But what is a good method? Why a common-sense one, surely? And such a method far to seek? No, undoubtedly not! It must be merely a system which does not exaggerate, and that leaves every part of the hand and arm in a natural easy position. The hand will then lock comfortably upon the keyboard, and endles time will be saved in arriving at an easy, supple velocity of the fingers. For the terrific labor which is involved by the neglect of these simple principles, in mastering swiftness and lightness of articulation, only

To recapitulate the whole matter and condense it, the principle set up is, that all control on the keyboard should be established by the fingers, the hand, and the forearm, the wrist remaining entirely supple. This, in my opinion, applies to all finger technic, and is essential for arriving at a completely successful issue. Care must also be taken not to allow any beating of time by the head or foot, as this may easily degenerate into nervous rick, and certainly tends to encourage jerky and rigid movements of the body. It is a good plan to make the beginner after each exercise that he does, lift









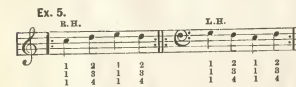


A somewhat more difficult exercise is:



Now the same principles that were applied to the chromatic exercise (see music example 2) may be applied to the following exercise on the white notes, endeavoring to suggest the dead weight of the arm upon alternate fingers.

In the following exercise, as soon as the second finger strikes D the thumb should pass quickly under the finger and place itself above E. The same principle is applied in all cases where the thumb is affected.

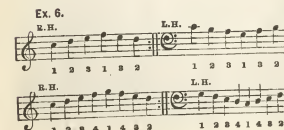


#### A Preliminary Exercise in Scale Practice

Having set one's self right in the matter of the position of the thumb, the following exercise may be essayed. Put the second finger of the right hand on middle C<sub>2</sub>. The finger should be slightly curved. Permit the full dead weight of the entire arm to rest upon that finger. The hand should remain perfectly still but not in any way strained. Keep the thumb straight while it passes under the second finger. The movement of the thumb should be quick. In the exercise there are four distinct motions, and these motions should be made directly, that is without any waste movement, and they should be made at every step. In other words, no movement should be made unless there is a definite aim to hit a definite mark. Hold the thumb about one-half inch above middle C (as in the exercise) and in striking the note with the thumb, do so in such a manner and with such control of force that the third, fourth and fifth fingers may remain well curved and unmoved by any jar.

The movement analyzed, follow the diagram here given, as applied to the exercise.

#### EXERCISE I.



Another useful exercise which carries the hand and the arm into different positions as it traverses the octaves, is that of playing the scale with two fingers. In this, play so slowly that after the thumb has passed under the playing finger, it may remain poised for about one second above the note it is to strike, before actually striking the key.

#### Musical Facts for Spare Moments

The first Minnesinger known to musical historians is Henry Veldig, living in the last half of the twelfth century. As he is the author of a poem lamenting the decadence of the art of the Minnesinger, however, he was evidently not the founder of that art.

In Haydn's oratorio, *The Creation*, a striking change from minor to major emphasizes the last word in the sentence, "Let there be light, and there was light." When this work was first performed in London, the day was overcast and gloomy. Suddenly, as the chorus sang this passage, the sun burst through the clouds with a brilliant shaft of light. The old composer was so impressed with this that he rose in his excitement, pointing to the heavens and exclaiming, "It all came from there."

In music many things have come to be believed which are not so. Mozart, for instance, is credited with a number of masses, but the so-called "Twelfth Mass" was probably not by him—at least, not very much of it. Other masses attributed to Mozart are now known to have been composed by others. Schubert's *Adieu* is not now believed to be his composition; Weber's *Last Waltz* was composed by Reissiger, who sent the manuscript to Weber. Beethoven's so-called *Farewell to the Piano* was named, not by Beethoven, but by a publisher, and was composed before some of the greatest of his sonatas.

#### Practicing Backward

By Madame A. Pupin

MANY piano students have the commendable habit of beginning to practice their studies, or passage work pieces, with the assistance of the metronome. They begin at a very slow rate of speed, for it helps them to be accurate, and they can more quickly memorize. They work up to the speed desired, when they give up the use of the metronome and practice altogether in the tempo they had desired to reach. They congratulate themselves that they have reached their aim, but soon they find themselves falling back. They seem to be losing their fluency and their accuracy. In short, the more they practice, the worse things seem to go. It would be discouraging to begin at the bottom again and work up. But did no one ever think to practice backward, that is, begin at the fastest speed attained, and strike the metronome back? On the way back you will come to the places where you slipped "off the rails," so to speak, and you will be able to get a firm grip on these places, which might have brought disaster. I do not remember anyone suggesting this zig-zag way of practicing, but I have been greatly helped by practicing up and down, and up and down, and lastly up.

#### Early Drill in Sight Reading

By Harold Henry

To the large percentage of those who study the piano, but do not become either public performers or teachers, whose study of music is in fact only a part of their general education, the influence of such training as has to do with their musicianship is, in after life, of far greater value than is the degree of perfection with which they can play a few brilliant pieces. When other things crowd out the practice time, and such pieces consequently become rusty, unless the habit of reading music for one's sake has been formed, there will be nothing to turn to. If, however, a real love of music has been acquired, with an ability to read it readily, these same people will have a constant source of peace and joy at hand, and the pleasure of becoming a useless piece of furniture, will be a life-long friend. This is not a plea for careless work, but one for the cultivation of general musicianship as well as for technical finish.

#### Ten Points in Extemporization

[The following is part of an article by the Rev. S. J. Newton, M. A., Mus. D., organist of a leading English church, which appeared recently in the *London Musical News*.—Editor of THE ETUDE.]

1. Do not begin by putting down a pedal note and holding it for an indefinite time before you add anything above it. There is nothing devotional or impressive in this. It is as common a fault as such a commencement, yet it is as common a fault as the hands have left the keys. The double-basses of an orchestra, or the bass voices of a chorus, do not habitually begin before the rest and finish after them.

2. Never merely ramble. Do not indulge in a meaningless succession of chords more or less disconnected, however fond you may be of some of them individually. Especially avoid that of the diminished seventh until you know how to deal with it; it is the bane of many extemporizers, who evidently do not consider what key it would belong to if it were written down.

3. Do not let your tonality be doubtful. Always have a mental key signature. Begin in a definite key, and end in the key in which you began.

4. Play rhythmically. Always have a mental time signature. If you listen carefully to others extemporizing, you will frequently find that you cannot count to what they are playing. The hearer, if he knows anything about musical notation, ought to be able to count to what you are playing; he will never do this if you cannot imagine your bar-lines; he will never do this if you cannot imagine them yourself.

5. Be tentative. Have a well-defined subject—a clear phrase however short—to extemporize upon. Success depends largely upon the ability to invent suitable subjects, or to make use of any that occur in the course of the service. For a single service may present many opportunities for extemporization—for instance, the accompaniment of a monotonous Creed or Lord's Prayer, or the coda that may become necessary if a particular hymn is not long enough for the collection. In the case of the Creed the first four notes of the chant to the preceding Canticum may frequently be used as your accompaniment with excellent effect, and it will prove invaluable in giving coherence to it. Seize all such chances, and in every case proceed upon some distinct plan.

6. Do not keep the pedals, or the swell, continually employed. Their effect is striking in proportion to the restraint with which they are used. Rests are as sacred as notes.

7. Do not confine yourself always to the same key. Many players can extemporize fluently in one or two keys only—they sacrifice all the others. Make yourself at home in all the keys, and in the minor mode no less than the major.

8. Do not trust to the inspiration of the moment, until you have acquired much experience. And do not mistake for inspiration the mere facility with which the fingers may find their way from one note or chord to another. Inspiration is mechanical; it can suddenly imagine a whole phrase, or suggest some special treatment of a subject, before the hands and feet carry out its behests.

9. Keep a small number of music-paper always at hand, in which to jot down immediately any subjects for extemporization that may occur to you wherever you are. Get musical friends to contribute original subjects to your collection. Such a book is useful to the organist, and is any day of your forgetting your subject when you want to return to it after modulation, or of not remembering a whole melody if you wish to repeat it with varied harmonies.

10. Much can be done away from the practice of the piano, without any use of the sustaining pedal, the harmonization of given melodies at sight. Harmonize the same melody in different ways. It is of little use to be able to imagine a melody if you cannot supply the harmonies that best suit it; a good idea easily spoiled by inappropriate treatment. Also practice at the piano extemporizing strictly in four parts (or in three if you like, but this is more difficult). Any one who ever has the good fortune to hear Gull-mant do that at the organ, without the pedals and with only a single soft 8-ft. stop drawn, will know what delightful effects can be made by the simplest means of a matter of four parts. If your intention is voluntary it is very tiresome; if you are perpetually extemporizing with solo stops, as if you were trying the organ or showing off its capabilities; hence impossibly, part-playing at the piano is most valuable practice.

Lastly, write down on Monday what you extemporized on Sunday. (If you cannot remember any of it this will show you its true value.)



## The Place of the Nocturne in Musical Art

By FRANCESCO BERGER, Hon. R. A. M.

(The author of this excellent article which appeared in a recent issue of the London "Musical Opinion" is an English pianist of German ancestry (born 1834). For many years he has been professor of pianoforte playing at the Guildhall School of Music and the Royal Academy of Music. Etude Readers will find this a very clear discussion of the Nocturne.)

THESE can be little doubt that the French word, *nocturne* (Italian: *notturno*), originally meant a "night piece," but it has little in common with the German *Nachtsstück*, which is its literal translation. I do not remember to have encountered the German title in the works of any composer except Schumann, and his are sombre compositions, very characteristic of himself, but not to be reckoned among his most successful or most popular pieces. The French and Italian designations cover a variety of short elegant pieces, contributed by composers of varying nationality, foremost among whom must be ranked those written by the Pole Chopin and the Irishman John Field, sometimes spoken of as Russian Field because of his residence in Russia.

But the term has long since ceased to signify any thing nocturnal, and has come to be applied to slow movements in general of a delicate and sensitive character, and in this sense it might reasonably include more than one of Beethoven's slow movements. The title has not yet been applied to a slow movement, though on any other instrument than the piano, the movement can be no reason why it should not; but it has found its way into the orchestra, several composers having so named an orchestral piece. Mendelssohn has bequeathed to us a lovely Nocturne in his "Midsummer Night's Dream" music, composed as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imaginatively and original as any of his elegant and poetical music ever inspired. It is the very apotheosis of moonlight music, not only by reason of its slow-measured, velvet-footed metre and tune, but even by its exquisite tone-color, the ingenuity of which has probably served as model to some of his successors, though none has had the genius to surpass it. Mozart has left us at least one Nocturne for strings, which, as imagin



them in his own glowing language. So Field may be called fortunate in his champions.

Theodore Döhler was a prolific composer of piano-forte pieces of a light kind, and his one Nocturne in D flat is perhaps his best work. It is melodious, elegant and effective, and some years ago it was very much *en vogue*, and I have heard it played in public with much success. Even to-day it may be cited as good, sound piano-forte music, with some effects that can be studied with profit.

It is all very well for Schumann and his immediate followers to ridicule and anathematize his contemporaries and in his *Davidbader* to set up as a Judge Jeffreys of them and their productions. But to respect Schumann, and much as I love the greater part of his music (I do not say all), I cannot help asserting that in the piano-forte music of Henri Herz, Hüntner, Schullöf, Döhler, Chas. Mayer, Leopold de Meyer, Rossellen, Görra, Gottschalk, and some others, I find among much that is inferior a sufficient number of pieces that are not so by any means. All these men have written some music that is good music, and Schumann in denouncing them must have had either jealous (which I ignore) or unacquainted with their better work. Both in Schumann and in Brahms (but especially in the first named) one detects a decided effort to avoid the beaten track—a desire to be original at whatever cost.

### Pertinent Questions for Conscientious Teachers

By Grace Busenbark

ARE you uncompromising toward your pupils? Do you put them into the musical mold of your "method," excellent as it may be, or is the "mold" elastic enough to suit the varying needs of your pupils' musical growth, thus making due allowance for the wide differences in natural ability and temperament?

I once had a teacher who apparently labored under the delusion that music must be a study for all, and only a student, and that his—the teacher's—business was to stuff one into the other with scant regard for the individual capabilities and characteristics of the pupil.

On the other hand, have you hesitated to use the music and the method you know to be the only right one for fear of losing that particular pupil?

If your work conscientiously constructs the structure of the musician's education may be likened to an edifice. How strong it stands and how high it may grow depends entirely upon its substructure and its foundations. The first patient careful work that interested few in the process of building and is unseen when the completed edifice is admired on all sides is the most indispensable part of the whole, and without which the erection would of course tumble to the ground when the first real use tested its capabilities.

What are you building in the edifice of your pupils' musical education? Technical values of stone and iron, ideals of beauty and form, a working equipment of musical principles which will enable him to see what he has built as it grows higher and higher into a creation of beauty and stability?

If you are a student of music "taking stock" of your attainments of last year, what can you do with your music? How do you use it?

### Interesting Facts About Finnish Music

Almost every country has in its musical instruments that are indigenous to it. And these instruments are usually found to be in close connection with the melodies of the country. In Finland, we learn from the Grove, "the oldest and most popular instrument is the *Grova*, a kind of lyre or harp with five copper strings tuned G, A, B flat, C, D, on which five notes a large number of the old runo-melodies are formed." In the latter part of the nineteenth century, the rank of a national instrument scale, we may mention the "Pentatonic" scale, from which so much Celtic and Oriental music is derived, and which sounds approximately like the five black keys of the piano played in succession. This scale is the most popular instrument in Finland and is employed freely among the peasants of pure Finnish stock. Otto Anderson, President of the Swedish Folklore Society of Helsingfors, remarks that while in Sweden the hardy-groove occupied the rank of a national instrument, the Swedish country population in Finland has not adopted either of these instruments, but has chosen the violin.

The love of the Finnish Swedes for violin music

This is unquestionably right; but, on the other hand, it has led to the production of music which has little else to recommend it than the virtue of not being commonplace. Because a piece, instead of being written in the easy key of G major, appears in the more difficult one of G sharp minor, because its chords of the dominant, instead of resolving into the tonic, resolve into X double sharp; because it avoids *bravura* passages which include the top notes of the key-board; and consequently limits itself to the middle register of the clavier; because it is built up of one figure work, a *trout*, thereby resembling an *étude* more than a piece of pleasure-giving music; because the *nuances* are marked in German instead of in the familiar Italian; I say, because of these restrictions and innovations, it does not necessarily follow that the world gains much, or that the art is enriched. Though Schumann, when at his best, is the great composer we all recognize, one could easily point to pages of his work not superior to some by the Philistines whom he so mercilessly slaughters.

But the world is still waiting—and so far waiting in vain—for a composer who shall be able to eclipse Chopin in his nocturnes or in his other works. What land will produce him? Who can tell? In the words of Frederick Clay, "Will he come?"

Have you ready a repertoire of pieces which you would be proud to play for a critical audience at a moment's notice? Or do you have only a few unfinished pieces? Is there a run in one, a cadenza in another, and that left-hand passage in a third that are like so many holes in the pieces, so that they are not yet as finished productions to your friends.

Mend those holes and make the pieces entirely instead of partly yours.

Did you ever put down in one list the musical attainments of your pupils? If we were to list them, we would like to add to them, and then decide which you would change over from the list of possibilities to the list of actualities.

Can you recall at sight and transpose easy songs for your vocal friends, play the accompaniments your father or brother likes, recognize a modulation, tell instantly what inversion a chord is in, play a little Bach and some Schumann besides your own favorite pieces?

How many of these possibilities can you add to your list of possessions this year? Ask your teacher's advice about it.

Did you ever think that music is as many-sided as a prism? Why not see more than one side of it, thereby increasing your own pleasure as well as the admiration of the added number of your hearers?

Take stock of your music for the year. Find out exactly where you stand in the scale of your progress and exactly how many notches nearer the goal you can go this year.

may account for the fact that the Swedes were largely responsible for the introduction of classic orchestral music into Finland. Otto Anderson, in address before the International Music Society in London, gave an amusing account of the beginnings of orchestral music in Finland. "The earliest attempts at orchestral music," he says, "are to be found at the Abo University, which in 1741 welcomed its first conductor, K. P. Lemming. On solemn occasions some music had to be given. Nevertheless, during the conductorship of Lemming until 1788 very little music of value was heard at the University. The orchestra was very small. Once before the music of music only are mentioned; and what is worse, even these would not follow the baton of their conductor. People repeatedly complained that the conductor never performed good music, and in 1780 the latter was obliged to admit that there was only one musician in his orchestra." However, with this and other attempts, a taste for orchestral music was awakened, which despite the long periods of warfare between Sweden and Russia, has survived until the present time.

### "When Should I Practice?"

By Harvey B. Gaul

EVERY "new beginner," as Alice, for short, said, "asks of the teacher: 'When should I practice?'" Not *how*, that comes later, but *when* should I practice. It seems a silly question to ask, but every young pupil does not know just when, so the teacher has to outline a practice period. For the teacher chooses the advantageous, not available, mind you, but the advantageous time?

Professional men have found by experience that the early morning hours are the best for work. There is a psychological reason for this, as every school teacher will tell you. In the morning we are physically fit and our minds freshened after our period of repose.

Some of our high schools and colleges have study periods from eight to twelve or one, because, as a teacher told me, "We can do more and better work in the morning than we could if our study periods were spread out through the day."

Ministers customarily study and prepare their sermons in the morning. It is said that Strauss composed from nine to one in the morning. Hugo and Dumas wrote from eight to twelve in the fore part of the day. Whistler painted and Macmonnies modeled from nine to one. You may be sure that these men didn't work at other times, or all the time, but that they found their minds were keener and more open to impressions while the day was young.

Many of our great men, in telling of their work, have said that they arise early, take a light breakfast and then, as they themselves put it, and by noon have accomplished all of the creative work they feel themselves capable.

What is true of the creative mind is true of the executive mind.

Business men will tell you that their employees accomplish more in the morning than they do in the afternoon. If the morning is a good time for the business man, surely it is good for the musician.

We should begin our work by nine o'clock at the latest, an hour earlier would be better. If we work for an hour or more, we will find that we can take a short walk or indulge in some slight exercise we would be benefited and would work more easily.

### Practice in the Morning

The following schedule for practice was given me by a teacher who vouches for its worth:

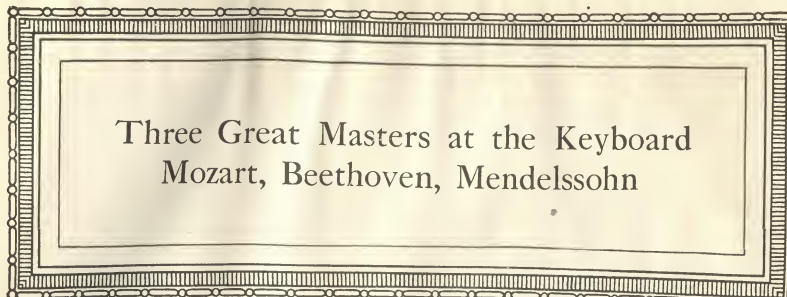
The first two hours of the morning period should be given to instrumental work, to the development of technique and artistic playing. After that a half hour or an hour should be given to some form of theoretical study. Not too much time should be given to theory, but enough to give relaxation. The cause of study is in itself something of a rest. After the theoretical study a short period should be allowed for practice. A sort of resume of what has gone before. With that a full morning's work will have been accomplished.

It is not unrealistic to repeat the forenoon's work in the afternoon. Another form of employment should be indulged. There are so many subjects related to music that this is possible. Employment should be progress, not merely labor. To accomplish that end a schedule should be arranged. Economy of time is necessary, but that does not imply a slighting of work. Rather does it mean an advantageous allotting of time to accomplish more work. The inclination to do things by fits and starts should be discouraged. Spasmodic work accomplishes little.

Balzac worked by locking himself in a room and writing, writing, till a novel was finished. There was no cessation for him. Rest, no relaxation. After he started, nothing but the word fits could stop him. When the novel was completed he stopped, and apparently sank into a stage of lethargy. His uncreative periods lasted some months.

Men of Balzac's genius are rare, and they can work as the spirit moves them, but to us, who are less gifted, we must plan and arrange our work so that no time will be lost.

Do your work in the morning when your mind is bright and your body strong. Above all, avoid working late into the night, as some professional people do. It is unfair to yourself. An abnormally wide awake mind, struggling with an exhausted body, works havoc in the end.



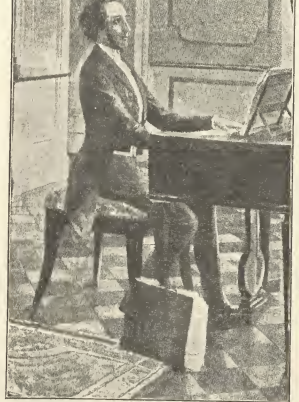
## Three Great Masters at the Keyboard Mozart, Beethoven, Mendelssohn

### How Beethoven Played

From his adolescence, Beethoven possessed a virtuosity of the first order. During the first years he was in Vienna from 1795 to 1814, Beethoven often had occasion to display his talents. It was thus that on the 29th of March, 1795, Beethoven lent his assistance to the Society of Musical Artists and played for the first time his concerto in C Major, Op. 15. A Viennese critic characterized the playing of Beethoven in the following terms: "His playing is bold, brilliant, full of an impetuosity that at times compromises his clearness. He shone above all in his improvisations, in which he excelled admirably. Since the death of Mozart, who for me remains the *non plus ultra*, I have not experienced artistic delight comparable to that which Beethoven has given me."

On the 22d of December, 1808, Beethoven gave a recital at the theater "An der Wien," in which he interpreted for the first time his concerto in E flat Major, Op. 73. An amusing incident recorded by Spohr in his *Memoirs* marks this memorable performance. "Beethoven," he says, "played a new concerto of his own, but after the first *fatto*, forgot that which Beethoven has given me."

After the failure of his concerto, Beethoven played only his own works in public; he composed five concertos for piano and orchestra which are admirable masterpieces in this style of composition. One should also mention the *Fantasia in C minor* for piano, chorus and orchestra.



MENDELSSOHN AT THE PIANO.

This picture represents Mendelssohn at the time he was in England at the Court of Queen Victoria. The original is copyrighted by the Berlin Photographische Gesellschaft and is reprinted with their permission. Mendelssohn's greatest popularity was in Italy and he sat at the piano for the purpose of appreciating so fine a genius and so rare a man.

he was the soloist; he raised his hands and commenced to conduct with them. At the first *sforzando*, he threw his arms so violently to the right and left that he knocked down the two candlesticks placed on the piano. The audience laughed, and this put Beethoven in such a temper that he stopped the orchestra and made it begin over again. Fearing that the same accident might happen a second time, Seyfried, the conductor, had two small boys stand on each side of Beethoven each holding a candlestick. One of these young fellows approached the master in good faith, his eyes following the music. When the *falso sforzando* again reached, however, he received from Beethoven's right hand such a resounding blow that he was terrified, and the poor boy allowed the candlestick to fall. The other boy, with greater wisdom, had anxiously followed the movements of the master and by dodging quickly had luckily managed to avoid the blow. If the audience had laughed at the previous mishap, it fairly exploded at this one. Beethoven became so furious that on the first chord at which the solo again entered he broke half a dozen piano strings! All the attempts on the part of music lovers in the hall to obtain silence were in vain. Thus the first allegro of the concerto was entirely lost to the audience."

After the failure of his concerto, Beethoven played only his own works in public; he composed five concertos for piano and orchestra which are admirable masterpieces in this style of composition. One should also mention the *Fantasia in C minor* for piano, chorus and orchestra.

### How Mendelssohn Played

After reading what M. Kling has to say about Mozart and Beethoven as pianists, it is interesting to turn to what Isidor Philip, the eminent French pianist and teacher, has to say about Mendelssohn. The following article appeared in the recent Mendelssohn issue of *Musica* (Paris):

Of Mendelssohn's intimates, I knew only Stephen Heller, who had some precise recollections of Mendelssohn's playing. He admired him unreservedly. He has often declared to me that Mendelssohn's clarity and swiftness were incomparable. Mendelssohn's style had purity and quality, and his technique, which he neglected to develop in the last years of his life, was nevertheless unique. His memory was amazing. But other contemporaries will further inform us. Mme. Clara Schumann has said that she had the most delightful memories of Mendelssohn's playing. "I hear him play," she has written, "as was an incomparable joy. For me he was the ideal pianist, full of genius and life, and posessable of a technique unequalled in perfection. Sometimes he played at a rapid tempo, but never to the detriment of the music. He was always an admirable artist, a great musician, and in listening to him one could think only of art. I have heard him play Bach, Beethoven and his own compositions, and I shall never forget these moments of pure joy, of which the impression remains so strong."

"The playing of Mendelssohn," wrote Heller, "was like the singing of a bird, a natural function. When an admirable tone, perfect technique, endless confidence, he possessed all the characteristics of a virtuoso. No all that side of it disappeared in his powers of expression, gratitude or tenderness to the audience, his passionate or ethereal. The moment he sat at the keyboard his genius became apparent. What he played,



Pope Sylvester II, elected A. D. 999, is said to have cultivated music very assiduously, regarding it as the second in rank among the liberal arts. He acquired considerable reputation, and was celebrated by the authors of the twelfth century as Gerbert the Musician. William of Malmesbury speaks with wonder of the perfection to which he had brought the organ, by means of blowing it with warm water.—*Musical Name* (London).



## The Art of Giving Pupils Confidence

By Bertha Gaus

"HAVE you any exercises that will make a pupil self-confident?" asked a young teacher of the man behind the counter.

"If we had," answered the music-dealer, smiling, "we could sell out a whole edition every week."

"Do you play duets with your young pupils?" I asked. I had overheard the young teacher's question and could not help venturing a suggestion.

"No," she confessed, "I have not tried duets with her."

"That is one way you can help her. She will play better when she feels that the effect does not depend on her alone. She is bound to keep up with her teacher and so she will not allow herself to be embarrassed by small errors. Duet-playing," I added, "is only one way of helping a pupil to confidence in herself."

"I see you can tell me more," said the young teacher eagerly. "Let us sit down here where we are out of the way. I want you to tell me how to rid my pupils of nervousness."

"That is the very word I am afraid of!" I exclaimed.

"Nervousness" asked the young teacher.

"Yes. When I was myself a student, I was one of the nervous sort. My teacher would often say to me, 'You are nervous; don't be so nervous.'"

I was continually noticing my nervous manner, with the result that I became more nervous instead of less so. When I began to teach, I made up my mind that I would never accuse any pupil of being nervous. I would never so much as mention the word *nervous* in a lesson. I have never done so. And I have always been careful to so conduct the lesson that nothing in my own manner would set the pupil's nerves on edge. Apparently ignoring any symptom of nervousness in the pupil, I tactfully help her over the difficult places. By taking up only one difficulty at a time, in pieces well within the pupil's scope, much may be done to improve her manner as a player."

"A pupil may be able to give her teacher a smooth lesson and yet feel different about playing for others," intimated the young teacher.

"That is possible. That difficulty can be avoided by beginning to train my pupils for public performance in their first year."

"You have them play at public concerts?" asked the young teacher.

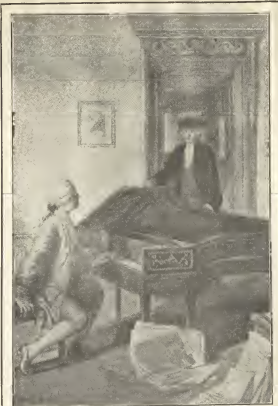
"That is something one should never do," I answered. "Nothing can be worse for a young pupil than to be keyed up to concertpitch. It can be avoided this way: As soon as a little girl or boy is ready to play the first easy pieces, I explain to the child that several other little pupils began to take lessons at about the same time he did. Then we arrange for a group rehearsal lesson. Each child is anxious to play his best before the others, and all are put through their scale-work as well as their pieces, so as not to give undue emphasis to the more attractive part of the program. These 'come-together lessons' are made a regular feature of the pupils' work. They not only give them self-confidence, but act as an incentive to good progress."

"When a pupil's playing becomes somewhat interesting I place him on my entertainment programs. These entertainments are given at one of the old people's homes of our big city and are intended to be a source of diversion in the monotonous lives of the aged inmates. As soon as this intention is explained to my pupils they forget themselves in their eagerness to do a real kindness. They play their best with no idea of 'showing off.'"

"In general, pupils are discouraged from playing their latest pieces on these semi-public occasions; and, in order to make sure that they keep their old pieces in practice, I often, during the lesson-hour, request them to play two or three of the review pieces which they keep in memory. These pieces they are sure to play with ease and self-confidence."

"As a pupil whose health and spirits are good will play the piano better for these advantages, all my pupils are urged to practice enough, but not to overstudy. The habit of spending several hours outdoors every day will clear the brain and give tone to the nerves and muscles. Self-confidence becomes then almost a matter of course."

"Oh," said the young teacher, "I believe I need this last suggestion of yours for myself! Thank you so much."



## Mozart's Mysterious Visitor

A few months before Mozart's death he received a mysterious visit from a stranger who commissioned him to write a Requiem for the sum of fifty ducats. Mozart by his convivial life consumed all that he could make and was glad to write the work for the paltry sum mentioned. The stranger refused to reveal his identity and insisted that great secrecy be preserved. Mozart, light-hearted and enthusiastic, put little stress upon the significance of the event. However, a short while later when he was stepping from the carriage the messenger again confronted him.

"What do you want now?" asked Mozart.

"I want the Requiem," answered the stranger.

"But it is not done—you must give me time," replied Mozart.

"Time," muttered the stranger, "that can no man give to another man."

The stranger departed and Mozart worked with feverish haste upon the Requiem. Finally the better part of it was done and despatched to the mysterious purchaser.

It was not until after Mozart's death that the identity of the stranger was revealed. He was the servant of an unscrupulous Count Walsegg, who wanted to pose as a master composer.

The Count actually had the mass performed as his own work. Portions of the original manuscript in Mozart's own hand are now in the Hofbibliothek of Vienna.

## "I Like That Part"

By George Hahn

"I LIKE that part," said the listener admiringly. She referred to a portion of a piece that required less brain power and knowledge to appreciate than the other parts.

Liking the slight, trivial, easy and melodically mediocre is one of the failings of studentdom. Yet the "easy to understand" section of a piece is by no means likely to be the best, because it is probably not the characteristic or feature that made the composition famous or well known.

Sections of some pieces are necessarily more melodious than others. This is not because the composer had a melodic inspiration that produced this section and he failed of an inspiration in writing the others, but because the law of contrast demands that parts of a composition be sections in the works of the best composers are emphasized by being surrounded by music that does not depend on pure melody to hit its mark. If music were all of that melodic texture that has a tendency to elicit the "I like that part" exclamation, it soon would tire even those who speak in these terms. A pearl of beauty, surrounded by contrasting elements, is always emphasized in proportion to the extent of the contrast. The law runs through all art and is plentifully utilized by all good composers. Consequently the "I like that part" would not appear half as likable if all the rest of the piece were of the same texture.

## Is it Wrong to be Nervous?

By Amy Hughes Glover

Of course, we have always been told that nervousness is foolish, but that it prevents one from getting the best and brightest results—but is it actually wrong to be nervous?

We are not dealing with that feeling of tension which promotes a desire to escape—what we call self—without that feeling the fire is lacking, the nerve, the connection with one's hearers which inspires them as a direct result. We all know that the crying, cowardly, lowering sensation which is commonly known as nervousness has absolutely no kinship with that other high and ambitious consciousness without which comes failure.

Now, of course, the first objection—and the only one—will be that it cannot be helped. Is that true? It is possible that we should have thrust upon us an enemy so subtle, negative in character and deteriorating in effect without possessing in ourselves the power to fight and vanquish that enemy? If you are, paying a famous surgeon a large sum to perform an exquisitely delicate operation on a loved one—if he fails and the life is sacrificed—would you forgive this surgeon if he explained that he got nervous at the critical moment and so lost the case?

What more reason has he for losing self-control in so trying a crisis, than one who merely gives a performance in which no life is at stake and no human destiny in the balance?

Once an opera house took fire, and it was vitally important that there be no rush for the doors. The only way to prevent this catastrophe was to hold the attention of the audience. A musician in the concert company sat down to his instrument, and such melody poured forth that time was gained and the day was saved. If you were suddenly called upon to save lives by the exercise of your particular talent you could do it without fear. Why? Because in your great desire to help others you would forget yourself.

Nervousness, then, is a form of overwhelming selfishness in which the big I stands out to the extinction of any thought of the pleasure which might be given to others.

How often when we have received an invitation to some function, it has been spoiled for us from the very intimidation by the lingering fear that we should be asked to contribute some musical number. What are we afraid of? A mistake is not an awful thing, except in extreme cases. It has been said that he who never makes a mistake never does anything. A dozen mistakes would be preferable to the belittling influence which this feeling has upon one's character.

## How to Practice an Interesting Piece

By LOUIS G. HEINZE

## Definite Directions How to Get the Most Thorough Results in the Shortest Time

In selecting a piece for the following discussion of the matter of "How to Practice a Simple Teaching Piece" the writer has taken the *Rose Petals* of Paul Lawson, for the reason that it is a good first year composition, is short, melodious, and the melody alternates between both hands. The following principles of practice, however, should not be considered in reference to this piece only, but to any piece of similar grade.

## General Practice Suggestions

Teachers unfortunately are obliged to spend much time in correcting unnecessary errors. If pupils would learn how to practice the teacher could save many valuable moments during the lesson in direct progressive instruction. The pupil should be instructed to ask all questions necessary, but not those covered by general practice instructions. Among the simple principles which the pupil should remember are:

Good practice always requires great care and a free mind.

Short frequent periods of practice are better than long protracted periods of practice.

The length of the practice time is of less value than the quality of the practice.

Never practice at length until you know how to practice. Two hours of wrong practice is just four times as bad as one-half hour of right practice.

Playing a piece through from beginning to end, the moment it is received, is usually a waste of time, no matter how often you play it.

Better play an easy piece well than a hard piece indifferently.

Avoid becoming physically or mentally or nervously fatigued. Better take a few moments rest here and there.

If you find that a difficult passage does not improve with each successive repetition put it aside for a moment and take it up again after a little rest.

No matter how much talent you may have, unless you practice right you cannot hope to progress.

**Special Practice on a Piece Away from the Keyboard**

—Look the piece over carefully away from the piano. The more time you spend upon it in this way, the less you will have to do at the piano.

Impress the following facts upon your mind:

The clefs (right and left hand).

The signature (remember the scale of the key in which the piece is written).

The time (meter and rhythm). Count the piece aloud, placing your finger upon the notes or the chords that fall upon the principal beats of the measure.

Note especially those measures which present difficulties you have not yet encountered in your previous technical work.

## Practice at the Keyboard

After practice apart from the keyboard it is always a good plan to play the scale or scales of the piece you are about to study before commencing upon the piece itself. The scales serve to introduce the fingers to the run of the keys and exercise the mind in the passing of the thumb, etc.

After this the following practice rules will be found of value:

Count aloud in even time. Count one measure before starting to play.

Play slow enough not to make any mistakes (trying to get a beat or more in advance of what you are playing).

If a mistake is made, correct by going back one measure.

The difficulty in the right hand of the first 16 measures is in the change of the chords which must be played without a break. Therefore, study all the changes of the chords as written here.

Play from beginning to end without a stop.

No. 1.

When the three lines have been mastered, begin the practice of the three lines hands together, proceeding as before.

As soon as the three lines, hands together, are played, note and time proof, add all the marks of expression, trying to give the left hand (which is the melody) more prominence.

If this presents any difficulty (which is often the case) do the following exercises:

Hands together play left hand with a clear, full tone and the right hand very lightly, only touching the keys (without sounding the notes) using arm touch. Do this a number of times and then gradually use a little more force with each repetition, just enough to round the chords. In a short time the proper relation between the melody and accompaniment will have been mastered.

The preliminary practice with the left hand of lines four, five and six can be done in the same manner as the right hand, of lines one, two and three or in the following way:

No. 2.

For the sake of a change, practice lines four, five and six as follows:

Hands separate. Take first three measures; play three times, if done so without a mistake the third time, add fourth measure without stopping.

Now begin with measure two, and playing the second, third and fourth measure, and if correct the third time, add another measure; after every addition drop one measure from the beginning of the three that are being practiced. Proceed in the same way when playing hands together.

Finally practice the three lines without a stop, putting in all marks of expression and making the melody (which is now in the right hand) more prominent.

This requires a greater effort, the accompaniment being in the left hand, where tones on the piano are louder and therefore more difficult to play softer than in the upper part of the piano.

Now practice the last two measures of the piece and then the piece is finished, as the last three lines (with the exception of the last two measures) are the same as the first three lines.

Be sure you know all about this, and every piece you study; for example, the composer's name, (try to learn something about him), the name of the piece; the kind of piece is, in this case, a *Romance* (find out what that is). The key and the time should be carefully noted.

Remember that it is very important for you to keep up the practice of this piece, even after you think you know it.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.

When the piece is taken up in the next practice period, play it slower than the time the piece is written in and increase the speed gradually, so that you will always feel that you could play it faster if you so desired.



## Proper Business Methods for Music Teachers

By Arthur Judson

Just a few words about the fingering. The only way to gain surety in playing is to use always the same fingering. If a change seems advisable, make the change with pencil in your copy and always use the same. Finally, playing the notes is not necessarily music. No matter how dry a passage may seem, work with it till you can produce a beautiful singing tone and play in such a way that the listener is impressed with the composition.

## A Big Step in Advance

By Corona Remington

(Editor's Note.—The appreciation of music in the public schools is now being enthusiastically encouraged through the use of mechanical instruments.)

Is *The Etude* for June, 1915, Dr. Hall said: "The fundamental view on which my own theory of music and musical education is based is that music is the language of the heart very much as speech is the language of the intellect. It is older and more all-conditioning for the life of the individual. The new psychology is stressing this point of view in every way. Therefore education in music is coming to occupy a higher and ever higher place. Its good effects, however, and in our schools to very great extent, are due to the use of the perverse method of laying too much stress upon reading music and technique, and too little upon the actual power of music itself. From the true point of view the selection of song and other music of the utmost importance while to most of our teachers it is of the least consequence. The great themes of music, religion, love, country, war, dancing, mourning and all the rest are immenely needed for the American character, the emotional depth and richness of which is in danger."

Could anything be more true or more pertinent than what Dr. Hall has said about laying too little stress upon hearing good music? Ragtime is driving the world mad and the beautiful classics, so rich in feeling and melody, are neglected and forgotten. The lighter, better emotions inspired by hearing compositions, and the great masters are rarely, if ever, experienced by the present generation, which is apparently satisfied with the intoxicating rhythm and the jingling, tinkling bang of ragtime.

Yet the young people are not entirely to blame for all this, for what opportunity have they had of hearing really good music well rendered? What chance has an occasional concert against ragtime all day long, every day? Only recently a young lady sitting down to the piano, said: "I do hate to play classical music, but, because you love it, I'll play you a piece." She placed her hands on the keys and soon I heard the familiar notes of Lang's "Flower Song." And she played it as if it were a funeral march. When I asked her why she took it so slowly, she looked at me in wide-eyed amazement with an expression which said distinctly, "Why I thought you knew all about classical music," and explained that classical music should always be played slowly. Another young lady asked me, not long ago, to sing her some "classical songs" as she was so fond of them. *Listen To The Mocking Bird* being her favorite.

Every one who has observed at all realizes that this condition is neither rare nor new by any means. The big question is—how can it be remedied? One of the great steps in advance is the originating of the "Appreciation Period," by Willis J. Cunningham, of Asheville, North Carolina, Supervisor of Music of the schools of that city. The "Appreciation Period" consists of a series of musicals given every Friday morning at the high school. These programs are rendered by professional artists who willingly volunteer music really well played and interpreted. Programs are printed for these occasions, the public is invited and the High School students look forward to Friday morning with eager enthusiasm, and seem really to understand and appreciate much of the music they hear at these concerts.

Without a thorough knowledge of music, including its history and development, and, above all, musical "sympathy," individual opinion is, of course, valueless; at the same time the acquirement of this knowledge and sympathy is not difficult, and I hope that we may yet have a public in America that is not only capable of forming its own ideas, and not be influenced by tradition, criticism or fashion.—EDWARD MACDOWELL.

The following is the fourth article in the series upon the Teacher's Business Success by the present business manager of the Philadelphia Orchestra, Mr. Arthur Judson. Mr. Judson is an opportunity to become acquainted with business wages, manager of "Musical America" and was thus afforded an opportunity to advise the up-to-date teacher upon practical matters. He has also had experience as a teacher and is in a position to advise the up-to-date teacher upon practical matters. (The previous articles were, "The Need for Broadening" (January, 1915), "A Working Plan for Teachers" (May, 1915), "Making Friends" (June, 1915).

So many articles for the music teacher have been written about collecting bills, advertising, the definite prices to be charged for lessons, the business value of recitals, etc., etc., that the average teacher should, by this time, know something about these matters. But these things, while essential to success, are not the governing factors in business success. In writing this article on "Proper Business Methods" I am not going to consider such details but will try to point out certain factors which underlie success in business.

Business success for the musician is largely governed by the musician's faith in his own merits. By this I do not mean content, that self-satisfied condition arising from an enlarged estimate of one's own importance, but rather a just faith in one's own powers. Every musician who enters the teaching profession (if he be serious), has had certain preparation. Whatever his equipment may be, whether it be suited to the teaching of beginners, the instruction of professionals, or what not, it must be so certain that the teacher is sure of his position. One never knows a thing until one can impart it; it is never a part of himself until he can give it to others.

## Teach What You Can Teach Best

After deciding what one can teach, the most helpful business method of which I can conceive is to teach that thing better than any one else in town. One need not be a specialist on tone, or on technique, or on the thousand and one little things; it is better to be a specialist for beginners, or in interpretation, etc. I believe that teachers in any one town were to admit their limitations and divide the work of the city among themselves according to their capacities all would have more to do, there would be fewer failures among teachers and pupils, and a great increase in success because the percentage of successful pupils would increase and the study of music as a practical art become much more popular. The average pupil studies because he wants to play. Every failure to accomplish a satisfactory result along this line discourages not only one, but many. A teacher who fails because his pupils fail has a bad effect on the general teaching business of the town.

For the sake, then, of the general music teaching business as well as his own success, the teacher should not only specialize but should concentrate his powers on producing results along his own particular lines.

## The Passive Teacher Rarely Succeeds

Besides discovering what he can do well and then concentrating on that one thing, the teacher who does the great steps in advance is the originating of the "Appreciation Period," by Willis J. Cunningham, of Asheville, North Carolina, Supervisor of Music of the schools of that city. The "Appreciation Period" consists of a series of musicals given every Friday morning at the high school. These programs are rendered by professional artists who willingly volunteer music really well played and interpreted. Programs are printed for these occasions, the public is invited and the High School students look forward to Friday morning with eager enthusiasm, and seem really to understand and appreciate much of the music they hear at these concerts.

shifting musical forms and content, the new composers—all of these things are known by the general public. The teacher who suffers himself, by his lack of initiative, to become out-of-date (and it takes but a few years now-a-days), is guilty of bad business procedure.

After these things come faith in one's equipment, power of teaching and up-to-dateness to charge what his teaching is worth sets too low a value on himself and one at which the public will rate him. Too many teachers fail to estimate on the psychological effect of a decent price for services. That which the average man gets for nothing or comparatively so, is esteemed by him as worth nothing. Furthermore, the student who pays but a small price is invariably the one who frequently neglects his work. The lesson which costs a ridiculous price is lost, but the lesson which costs much, or comparatively much, cannot be neglected. High prices are a spur to hard work.

## Charge Enough for Your Lessons

It may be economically correct for the teacher to charge just enough for his lessons so that he can make a living, but music study not being a necessity like clothes or provisions, it is bad business for the teacher to advertise value at a high price as well as the incentive to the student because he cannot afford to lose the equivalent of the high fee are sufficient justification to call such a procedure a proper method of business. But further: a high price usually limits the class and raises the standard. Both of these tend toward better work, and therefore better business for the successful teacher, for success attracts pupils. If the fee is low almost any one will waste a little money on the attempt to learn, but if the fee is high a greater percentage of serious students is attracted. While the number of pupils may be smaller the fees paid will more than compensate. In addition, the fewer pupils allow time to the teacher for rest, for self-improvement for the cultivation of friendships. These things cannot be done after a grilling day's work in the studio. It is just as much business to keep one's self in condition and to advance one's knowledge and acquaintanceship as it is to collect one's bills promptly.

## The Broad Principles of Business Success

The business of the teacher, it seems to me, depends rather on these enumerated things than it does on the many dreary details which may be as readily handled by a student secretary. The fundamental factors which govern the business success of the teacher are not the clerical details, but those important conditions which enhance the value of the teacher, mentally and financially, and keep him in the best condition to do his work. The average successful merchant does not stand at a desk all day and attend to bookkeeping details. He, rather, concentrates on three things: the maintaining of such a stock as will attract trade; the advertising which calls the attention of the public to this stock; and the handling of the financial details in a broad way. The teacher can do the same with his business. He can maintain an attractive stock by having faith in himself, adding to his knowledge, keeping himself in trim to make the best showing. He can advertise his stock by his personal appearance, his prices, his pupils and his reputation for being the best teacher in town. He can make a financial success by carefully watching the first two matters which I have just mentioned. Business success is founded on the broad personality of the teacher, on his initiative, on his faith in himself, on his habit of writing out the monthly bills or paying for the weekly newspaper advertising.

## Six Foremost Types of Touch

By XAVER SCHARWENKA and EUGEN TETZEL

(Editor's Note.—The following article has been extracted from a short work by the above-named writers and especially translated for *THE ETUDE* by their publisher with the permission of the publishers, Breitkopf and Härtel. The work is entitled, *Das Problem der modernen Klaviertechnik* and is copyrighted in America.)

## The Free Fall

A "FREE FALL" of any part of the body is practically impossible. Friction and tension of the muscles interfere. In piano technique even a "relatively free fall," with the muscles relaxed, is useless, since it will not permit hitting the right key with the proper finger and the requisite force. To do this it is necessary that the fingers "feel" their intention and fall into the correct position, while the joints, especially of the wrist, are strong enough to transmit the needed arm pressure.

Coming from slack shoulders, we call this a "modified free fall" of the arm. Even from a very moderate height it carries considerable pressure. The ensuing strength of tone depends in addition, however, upon how many fingers carry the weight, and whether it is evenly distributed between them. For soft tones the full-arm drop is too severe. For even moderately strong tones the drop of the forearm will suffice. The hand-drop would, it is true, produce a weak tone, but one so slow in action that it can be better achieved by other means. A free fall of the fingers alone is too powerless to be effective. Even though a heavy finger falling upon an exceptionally light mechanism, might produce action, a quickly repeated alternation between tension and passivity would be unthinkable.

## The Throw

When, in addition to gravity, a mass is acted upon by some live force in overcoming resistance, we call it a "throw." Since the fall of the whole arm is already too ponderous for fine tone effects, the addition of muscle-power still further restricts its use. Such a combination would be serviceable only for considerable breadth of tone. Even the throw of the forearm alone would be powerful, and therefore limited in use. The throw of the hand, however, being lighter, has a wider field of application as regards tone-strength. The fingers, which by themselves were ineffective in the throw, become independently tone-producing when we apply the throw, though generally needing still other aid to render the result effective. For a stronger tone, arm pressure must be added. In the German magazine *The Woman*, Tony Bandmann claims that the blow of an arm can achieve an evenly timed tone-sequence of from two to five, and even six, notes.

## The Blow

The "fall" is an action uninfluenced by the will. The "throw" adds an active muscular impulse. The "blow" further adds pressure. The full-arm blow is suitable in the strongest fortissimo only, the blow of the forearm only in fortissimo. Forte could be produced by a blow of the hand alone, in which action, however, the rebound of the fingers would prove disturbing. Because of this, the principle must still be that the arm, the fingertips remaining close to the keys and the hand executing only the lesser movements. In legato a blow of the fingers, conjoined with arm pressure, is capable of producing any and all gradations of tone.

Discrimination between various functions of play going on at one and the same time, must remain theoretical. We do not perform even ordinary move-

ments in the manner of a mechanism run by clockwork. Certainly we do not perform all movements in this way, these being of a highly involved nature. To give better expression to this intricacy is the underlying thought of modern piano theories. It is a welcome tendency.

## The Swing

The word "swing" signifies to us an alternating action induced by the elasticity of a tensed body. The latter is called elastic when it "gives" to a force acting upon it, but shows a tendency to return to its former shape. If the arm-muscles, especially those of the wrist, are tensed to an extent which induces such a condition, we may call the arm "elastic." The wrist in this case acts

the whole upper body inclines forward and throws its power into the instrument. The mechanism, by giving way gently, allows the superimposed weight to shape the tone in full breadth and softness as well as with accentuation and speed.—BERTHAUPT.

This semi-relaxed condition of the arm may also originate in a throw-like impulse. It is therefore best called a "swing." However, here as elsewhere, a name does not always suffice to interpret an idea. Analysis may help us to comprehend the intricacies of touch, but its true value lies in our ability to apply it to practical playing—throw, swing, and blow attain their end in the pressure of the finger upon the key.

## Pressure

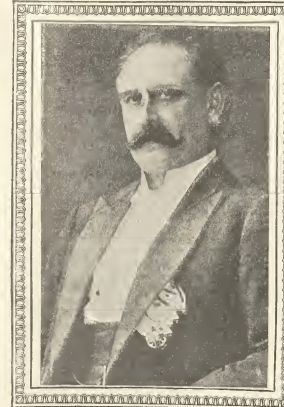
Neither of the three aforesaid attacks are applicable to the most prominent style of touch, the legato; hence our chief aim in piano playing is pressure. It is true that for strength of tone we need quick key action. With equal speed of touch, a hydraulic press could produce no greater tone than a little girl's finger. The quicker the action, however, the greater the expenditure of power in both cases.

Speed of touch should not be confused with speed of playing. To attain the latter with a relatively slow touch would be impossible were it not for the resistance of the mechanism which breaks the throw of the fingers. This presupposes that the entire weight of the arm is carried by the shoulder muscles, so that the throw is the sole active force. The weight of the arm transmitted through the fingers, actively overcomes the resistance of the keyboard, consequently we have a quick sinking of the key, quick hammer action, and a strong tone.

Though perhaps unknown to theory, these results were really never obtained in any manner other than the above. The only possible blunders were a setting of the muscles and greater stiffness of wrist than was necessary for transmission of power. Some tension must be retained—unfortunately so, since it hinders flexibility and control of the fingers. Excess tension needlessly tires and stiffens the fingers, making a fine tone-shading impossible. It should be a first principle to relax the joints to remain as limber, and the muscles as relaxed as possible. The best means to accomplish this seems to be the modified fall, and perhaps also the throw. These, however, as we have said, necessitate some tension if they are to result in a satisfactory tone. Tension, thus, is the unavoidable conditioning factor of power.

Theoretical analysis helps us only in so far as by means of it we avoid an impracticable or mischievous use of the human play-mechanism. It cannot, through an explanation of the working parts, materially lighten the labor of practical achievement. Steinhausen voices this belief in saying: "Our body is constructed most practically in so far as fixation takes place automatically just when and where necessary to realize the object of any special motion." He desires, however, "to replace finger technique, insufficient and health-destroying as it is, with a form of motion both more forceful and better adapted to the human mechanism."

Pressure in legato playing may vary considerably, though the hand remains in touch with the keys. The fall, throw, blow, and swing, though not applicable to legato play, must necessarily have pressure as a final result. Which of the named varieties of touch is to be recommended will depend upon the nature of

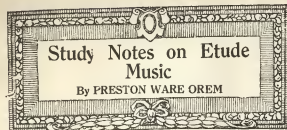


XAVER SCHARWENKA.









**VALSE IMPROMPTU—R. W. GERHARDT.**  
Mr. Reinhard W. Gerhardt, who has been several times a prize winner in our Etude Contests, has a special talent for the composition of brilliant concert numbers. His *Valse Impromptu* recently composed is a splendid example. This number, well adapted to flowing melodies and these melodies are enhanced and embellished by a variety of interesting and sonorous passage work. This waltz should be played in a spirited and dashing manner throughout. Grade 7.

**STARLIGHT—W. E. HAESCHE.**  
Mr. William E. Haesche, who is a member of the faculty of the musical department at Yale University, is a promising and accomplished American composer. His new nocturne entitled *Starlight* is well worth the attention of all good players. The melodies are striking and expressive and the method of treatment is scholarly and original. The change from D flat major to the enharmonic key of C sharp minor affords a pleasing contrast. In playing this composition due attention must be given to the bringing out of the inner voices as well as of the principal themes, and the melody must be given to the rich harmonic background. Grade 5.

**TAMBOURINE DANCE—A. A. MUMMA.**  
Mr. Archie A. Mumma's *Tambourine Dance* is a movement of striking originality. The rhythmic effects are vigorous and unusual and the harmonies are quaint and picturesque. This composition should be played in characteristic style with a steady swing and somewhat exaggerated accentuation. Grade 5.

**NOVELETTE—C. MOTER.**  
Mr. Carl Moter's *Novette* in F is a dignified and imposing semi-classic number, showing a decided leaning toward the style of Schumann, but nevertheless displaying originality of treatment and of thematic material. As a teaching piece it will afford splendid practice in chord playing and in *staccato* octaves. It should be played in a spirited manner, with large tone. The section in B flat should be taken more quietly in contrast to the opening and closing portions. Grade 5.

**CHANSON TRISTE—L. L. LOTH.**  
Mr. L. Leslie Loth is a promising young American composer who has recently returned from abroad. His *Chanson Triste* is one of his most recent compositions. It is in modern lyric style with a plaintive and alluring principal theme and some subtle and very interesting harmonic effects. It should be played in a rather free manner with due attention to the singing style and with well contrasted dynamics. Grade 4.

**THE VILLAGE FESTIVAL—J. P. LUDERUEHL.**  
*The Village Festival* is a *scherzo* movement in semi-classic style, which will prove very satisfactory either as a teaching or recital piece. It exemplifies a variety of touches and effects in phrasing and it also requires considerable independence of the hands together with a facile finger technique. It should be played with lightness and delicacy throughout. Grade 4.

**JOYOUS MESSAGE—J. H. MATTHEY.**  
This is a very tuneful drawing-room piece by an accomplished contemporary German composer and can be played in a graceful manner and in the singing style. In the middle section in F the theme should be brought out strongly in the manner of a haritone or 'cello solo, with the cross hand accompaniment very light. Grade 4.

**EGYPTIAN MARCH—P. BOUNOFF.**  
This is a characteristic number in grand march style. Notable examples of this particular style would be the *March* in Verdi's *Aida* and Meyerbeer's *Coronation* March from *The Prophet*. Mr. Brounoff's *Egyptian March* is such as might have been inspired by some oriental spectacle or ballet scene. Grade 4.

**PERPETUAL MOTION—F. R. WEBB.**  
"Perpetual motion" pieces always afford excellent practice in finger work, in steadiness of rhythm and in endurance. Usually they are rather difficult to play, but the example by Mr. F. R. Webb can be taken up to good advantage by any intermediate grade student. It must be played with almost automatic precision. Grade 3.

**LAST HOPE, MELODY—M. BONEWITZ.**  
A quiet and tender song without words. In this composition the melody must stand out well throughout just as though it were being sung, and the syncopated accompaniment should be subordinated, but nevertheless played steadily in order to give the proper rhythmic effect. Grade 3.

**SYLVIA—A. L. NORRIS.**  
This is a graceful waltz movement lying well under the hands. It will prove satisfactory either for teaching or recital purposes. Mr. Albert Locke Norris's compositions have proven very acceptable. Grade 3.

**CHIMES AT TWILIGHT—C. LINDSAY.**  
Nowadays "chime pieces" are very popular. There is rather easy one, melodious and with a variety of pleasing effects. The special "chime effect" comes in the middle section following the imitation of a church organ. Grade 3.

**"AH SO PURE"—"MARTHA"—M. GREENWALD.**  
This little teaching piece is taken from a new series of operatic arrangements by Mr. Greenwald, in which the favorite melodies from the great operatic masterpieces are brought within the reach of young players. The melodies are given complete and as far as possible with their original harmonies, without variations. Grade 2.

**ROSE PETALS—P. LAWSON.**  
This popular little teaching piece will be found treated at length in the article by Mr. Louis G. Heinze, on another page of this issue. Grade 2.

**DAWN—D. ROWE.**  
This little reverie is a genuine first grade piece. Such pieces are always in demand and this one is more than ordinarily useful for so easy a piece. It lies well under the hands throughout and it could be taken up as almost a first piece for a young student. Grade 1.

## Some Noted Musicians on the Pedal

By Fanny Edgar Thomas

Mozzkowski remarks that there are more piano sins covered by the feet than in any other way. The piano, he says, is one of the worst enemies of the pianist, yet one of the best friends of the composer. He also urges that the instinct for harmony, a special gift with some, is the truest pedal guide. The most curious specimens of pedal effects he has found in Schumann's writing.

Philipp says that pedal work depends upon many things besides the feet—piano quality, acoustics, sensibility of the player, the composer's intention, etc. Indication for pedal is only suggestive, he says; one must feel its use and effect. The French school is not a slave to, indeed is not addicted to, use of the pedal, its reason of a real love for "talk" clearness and dislike for exaggeration and meretricious effect easily produced by pedal manipulation.

Falcke, a noted French pianist, cites Paderewski and Schumann as the most remarkable exponents of pedal virtuosity. He also says that, while good effects were produced by keeping the feet off the pedal, a total absence of it made piano "talk" hard and dry; also that too frequent change of pedal made an "empty" tone, and that no other one feature of the work could so confuse and change musical intention.

Eisler said that pupils, even many artists and teachers, did not seem to realize how many chords might be included by the pedal. "Brilliant combinations require more pedal than the opposite," she remarked. "It is an acquired through science, not by perception, its use is more disastrous than helpful to music thought." Conviction is an essential to its successful use. Without pedal instinct,

this teacher held, pedal fluency is impossible, but certain corrections in certain measures might be made which would prevent the awful chord and phrase crime committed in the pedal's name. "While foot virtuosity requires the divine spark," she said, "there should be thorough special study to this end in any case, and all pupils should be taught to listen more carefully and intelligently to the effects of this instrument."

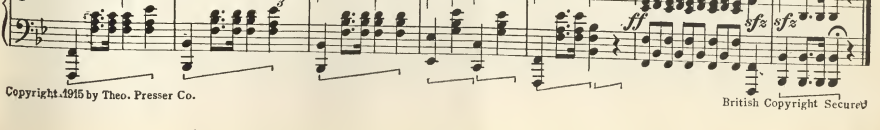
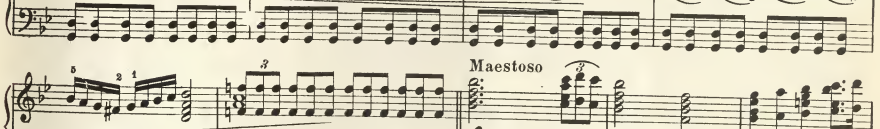
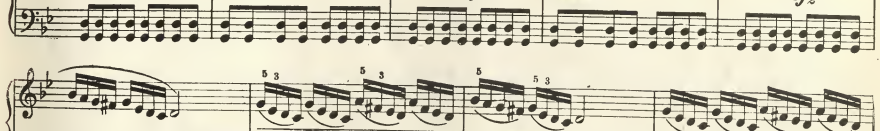
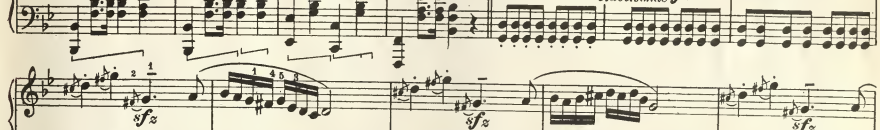
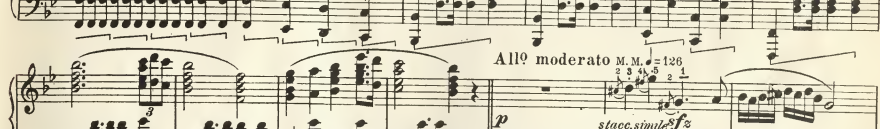
Rubinstein frequently told his pupils that so far no one has solved the pedal problem. "No one yet has been given its enormous possibilities and resources," he said, emphatically, "not to speak of means for arriving at such ends." He said that the pedal was destined one day to play a part undreamed of as yet, not only in performance, but in composition.

Henri Placé wrote a book on the pedal, describing the work as "a small means of inducing people in the name of Heaven to remove their feet from the baleful instrument, once in a while, at least." But he supplemented the suggestion by the above as to "emptiness, dryness and hardness." Lavignac, Hans Schenck and Felsenberg have all written good works upon the pedal in piano playing, the most famous being the treatise by Hans Schmidt. It is somewhat surprising to find the peculiar difference which many artists feel as to peculiar feature of piano effectiveness. Many who use it best cannot talk upon it, and the certain respect evidenced by so many efficient performers for the slender and un-acquired through science, not by perception, its use is more disastrous than helpful to music thought." Conviction is an essential to its successful use. Without pedal instinct,

## EGYPTIAN MARCH

PLATON BROUNOFF

Marziale M.M. ♩ = 108





# THE ETUDE JOYOUS MESSAGE

JUL. HERM. MATTHEY, Op. 170

Andante cantabile M. M.  $\text{♩} = 84$ 

Copyright 1916 by Theo. Presser Co.

International Copyright Secured

# THE ETUDE

"AH, SO PURE"

MARTHA

First Performed at Vienna, 1847

FRIEDRICH VON FLOTOW  
(1812 - 1883)Arranged by  
M. GREENWALDAndante M. M.  $\text{♩} = 96$ 

Copyright 1916 by Theo. Presser Co.

British Copyright Secured



## CHANSON TRISTE

L. LESLIE LOTH

Andante M.M.  $\text{♩} = 54$

*p dolce con espress.*

*Tempo I.*

*Animato quasi recitativo*

*dim. e rit.*

*mp accel.*

*rit. e dim.*

*p*

*a tempo*

*Last time to Coda*

*rit.*

*Coda (last time only)*

*Piu mosso*

*Lento e allargando*

*CODA*

*dim. e rit.*

*sopra*

*p sempre*

*quasi pizz.*

*p tristemente*

*sostenuto pp*

*L'istesso Tempo*

*p sostenuto e dolcissimo*

*senza Ped.*

*a tempo*

*rit.*

*dim.*

*pp*

*rit.*

*pp*

*D.C.*

STARLIGHT  
NOCTURNE

WILLIAM E. HAESCHE

Andantino M.M.  $\text{♩} = 54$

*dolce*

*Ped. simile*

*cresc.*

*f*

*p*

*mf*

*cresc.*

*p dolce e grazioso*

*cresc.*

*Ped. simile*

*mf*

*molto rit.*

*a tempo*

*mf*

*Ped. simile*



*cresc.*

*Piu vivo*

*rit.*

*p*

*cresc.*

*pp*

## TAMBOURINE DANCE

Wierdly, but with character and fire M.M. ♩ = 66-80

ARCHIE A. MUMMA

*mf*

*dim.*

*rit.*

*p*

*mf*

*dim.*

*ff*

*mf*

*dim.*

*mp smoothly*

*rit.*

*p*

*louder*

*ff*

*mf*

*with abandon*

*sfz*

*dim.*

*p*

*somewhat slower*

*rit.*

*dim.*

*p*

*mp*




## THE ETUDE

## CAVALRY CHARGE

KAVALLERIE-ATTACKE  
SECONDO

FRANZ I. LIFTL

Tempo di Marcia M.M.  126[illegible]

## THE ETUDE

## CAVALRY CHARGE

KAVALLERIE-ATTACKE  
PRIMO

FRANZ I. LIFTL.

Tempo di Marcia M.M.  $\text{♩} = 126$

[illegible]



## THE ETUDE

## GAVOTTE

from "IPHIGENIA IN AULIS"

SECONDO

CHR. von GLUCK

Grazioso M.M.  $\text{♩} = 100$

*p* *leggiero*

*p* *dolce* *Fine*

*leggero* *Fine*

*p* *d.c.*

## DON JUAN MENUET

SECONDO

W.A. MOZART

Moderato M.M.  $\text{♩} = 72$

*p* *d.c.*

## THE ETUDE

## GAVOTTE

from "IPHIGENIA IN AULIS"

PRIMO

CHR. von GLUCK

Grazioso M.M.  $\text{♩} = 100$

*p* *leggiero*

*p* *dolce* *Fine*

*leggero* *Fine*

*p* *d.c.*

## DON JUAN MENUET

PRIMO

W.A. MOZART

Moderato M.M.  $\text{♩} = 72$

*p* *d.c.*



# VALSE IMPROMPTU

REINHARD W. GEBHARDT. Op. 64

With spirit M.M. ♩ = 72

*mf* *cresc. a poco*

*rit.* *mf* *cresc.* *riten.*

*poco* *mf* *cresc. poco a poco*

*riten.* *atempo* *rit.* *mf* *poco a poco cresc. e stringendo*

*rit.* *cresc.* *mf* *cantando e legg.*

*cresc.*

*Last time to Coda opposite page.* *atempo* *rit. a poco* *con risoluto* *atempo*

Meno mosso

*p cantando e religioso* *cresc. poco a poco* *mf*

*ff*

*cresc. poco a poco* *stringendo* *calmato* *rit.* *D.C.*

CODA

*cresc. e string.* *calmato* *mf* *cresc. poco a poco* *f e leggiero* *dim.*

See the article by Mr. Heinze on page 101

# ROSE PETALS

ROMANCE

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76

*mf cantando*

*1st time only* *For Fine only*

*p*

*rit.* *D.C.*



## THE ETUDE

SYLVIA  
VALSE

ALBERT LOCKE NORRIS, Op. 25

Tempo di Valse M. M. ♩ = 54

Copyright 1915 by Theo. Presser Co.

DAWN  
REVERIE

British Copyright secured

DANIEL ROWE

Andante M. M. ♩ = 88

Copyright 1916 by Theo. Presser Co.

British Copyright secured

## THE ETUDE

CHIMES AT TWILIGHT  
REVERIE

CHAS. LINDSAY

Andante M. M. ♩ = 72

TRIO  
Andante religioso

Chimes

\* From here go back to the beginning and play to Fine; then play Trio.

Copyright 1916 by Theo. Presser Co.

British Copyright secured



## PERPETUAL MOTION

PERPETUUM MOBILE

F.R. WEBB, Op. 105

Vivace M.M. ♩ = 120

Copyright 1902 by Theo. Presser

## LAST HOPE

MELODY

MARIE BONEWITZ

Andante espressivo M.M. ♩ = 72

Copyright 1916 by Theo. Presser Co.



## THE VILLAGE FESTIVAL

J. P. LUDEBUEHL

Animato M.M. ♩ = 84



## MARCHE NUPTIALE

RENE L. BECKER

Great Full coup 16  
Registration Swell Full  
Pedal full 16' coupled to Great

Tempo di Marcia M. M. ♩ = 108

MANUAL

PEDAL

Intro.

Swell

Great

Fine

Swell Oboe

Great Dulc. & Melodia



## THE ETUDE

DREAM LAND  
A CRADLE SONG

H.T. BURLEIGH

LOUISE ALSTON BURLEIGH

With rocking swing

1. There's a land where babies go Far a-bove the sea;  
2. Moon-beams shade his hap-py face, Kiss his locks of gold:

Just a bow' of fair-ies, dear, Made for you and me; old: Dream, Ba-by Dream! On your won-der  
Lit-tle stars are peep-ing in To guide the way of rit.

But when all the stars are gone, Do come back to stay way: rit. molto Tempo I. pp'

Copyright MCMV by The William Maxwell Music Co.

Copyright transferred 1914 to Theo. Presser Co.

International Copyright secured

The words from "Life"  
by THEODOSIA GARRISON  
Copyr. Life Pub. Co.

## JOHN O' DREAMS

JOHN PRINDLE SCOTT

Andante mp What a world that was you planned us, Made of  
sum-mer and the sea, Where the ve-ry winds that fanned us, Drift-ed down from Ar-ca-dy, There where

Copyright MCMXIII by The William Maxwell Music Co.

Copyright transferred 1914 to Theo. Presser Co.

International Copyright secured

## THE ETUDE

nev-er Fate might sun-der, Rose your cast-le's shin-ing beams, Are you there to day, I won-der, John o'  
Dreams? That was but a trick life played you, When this plan-et knew your birth, When she  
trapped your soul and made you One of us on drea-ry earth. Since for you, what fan-cies crossed it, Lures of  
a-lien stars and streams, Have you found the path, or lost it, John o' Dreams? Just a  
lit-tle day in May time, Once I took the road with you, Just a boy and girl in play-time, With a vi-sion to pur-sue, I but  
glimpsed the glo-ry 'round it, Ere I turned, and yet, it seems, Some-times, that you must have found it, John o' Dreams, John o' Dreams.



## THE MERRY ZINGARELLAS

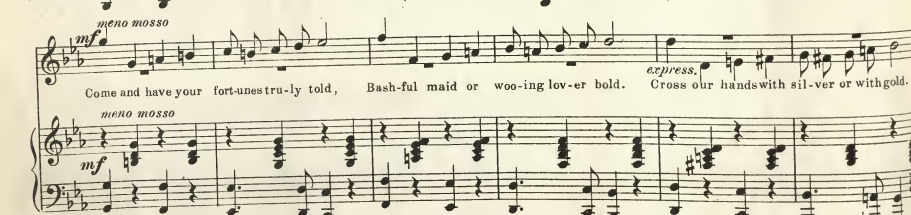
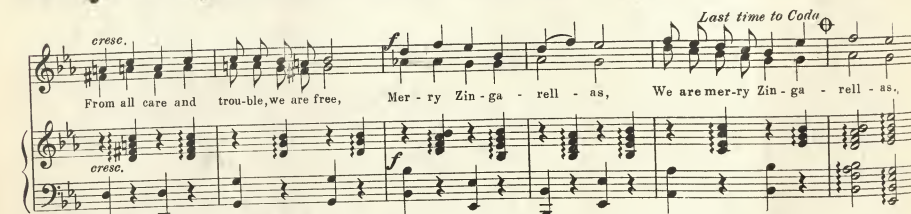
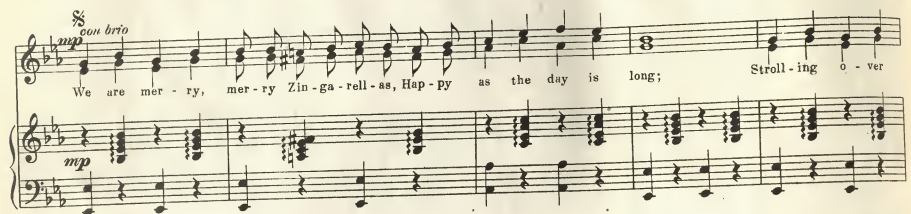
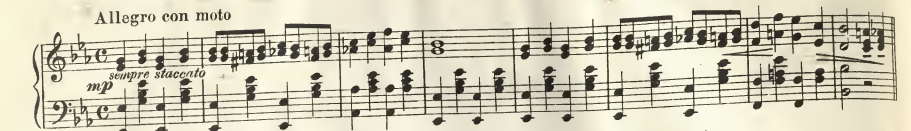
Duet for Soprano and Alto\*

To render this duet most effectively, Gypsy costumes should be worn, and Tambourine and Castanets used, or better still, string instruments, like Guitar and Mandolin, added to accompaniment.

companionment while duet should be memorized and presented with appropriate dramatic action.

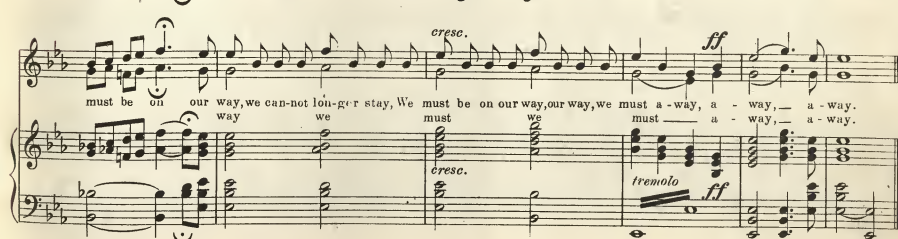
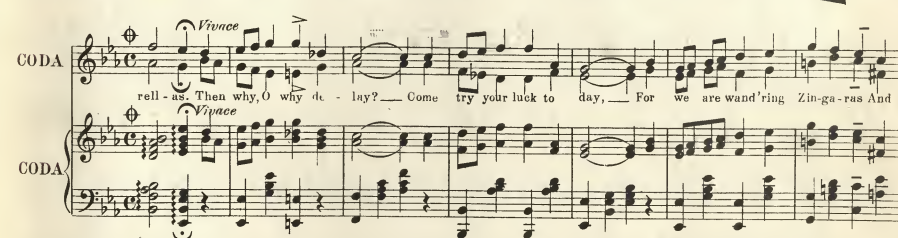
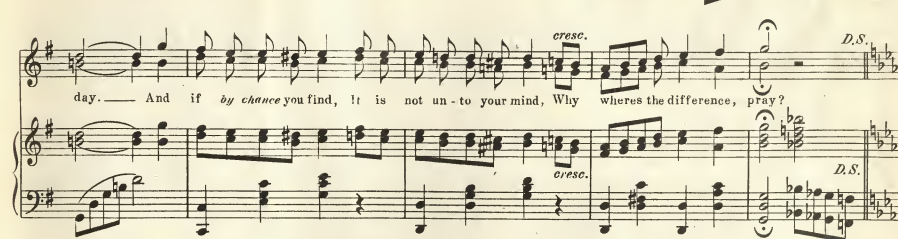
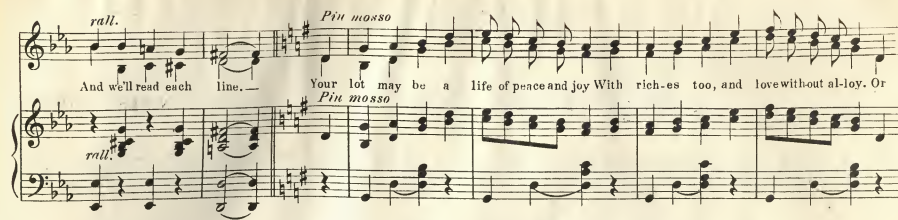
GEO. NOYES ROCKWELL

Allegro con moto



\* May be used as a Solo by singing the melody only throughout.  
Copyright 1915 by Theo. Presser Co.

British Copyright secured





# THE ETUDE NOVELETTE

CARL MOTER

Allegro con spirito M.M. ♩ = 92

*marcato*  
*p*  
*mf*  
*f*  
*ff*  
*impetuoso*  
*p*  
*dolce*

*Last time to Coda*

# THE ETUDE

*mf*  
*f*  
*cresc.*  
*p*  
*D.C.*

## BEAUTIFUL CATILINA

BARCAROLLE

THURLOW LIEURANCE

Fingered by GALE BROWN

*Andante con moto*  
*Con amore*  
*pp*  
*rall. e dim.*  
*Fine*

\* If desired, the melody may be played in single notes.  
Copyright 1916 by Theo. Presser Co.







## Department for Singers

Edited for February by FREDERIC W. ROOT

### System and Exact Statement in Voice Culture

In all the large musical centers and in some of the smaller places there are musically teachers of long and varied experience, who have worked out plans for training singers by which they can meet with success all the problems presented to them in the various needs of different pupils. These are the really "competent" teachers, men and women of fine musical attainments, a talent for teaching, and, usually, twenty-five years of experience. Many younger teachers are working up toward this competence, inventing, testing and searching out material and method by which to make their work more certain with each pupil. Many others, often those who have fine voices themselves, teach without definite plan, mainly by imitation and stimulus, calling the process Natural Method, Italian Method or any vague appellation.

These and other classes of teachers who have not yet reached the grade of entire "competence" do some good and some bad work; and the bad work with voices is sufficient volume to impress in some degree; with the desirability of instituting tests and demanding credentials that shall guard the public. One Music Teachers' Association after another takes up the subject and canvasses it with a view to establishing a proper standard and of bringing pressure upon teachers to conform to it.

It is fair to assume that all teachers would be glad to conform to a high standard and that they would all of them make such effort as they can to learn what is necessary for the purpose. The outcry against incompetent or harmful teaching indicates the fact that comparatively few teachers are able to find what they need to assure them fundamental correctness in the voice of training and so must shift for themselves either with the "natural" method which trusts to luck to eliminate faults and deficiencies, or by groping along experimentally. It would seem that the establishment of this branch of study as an exact science makes no progress except that as time goes on there are more and more individual teachers (though not a few) who are able to get the whole body) who are broadly "competent."

#### What Makes a Competent Teacher

Earnest students coming to a large city for voice training find no recognized and unquestioned source which assures them of what they seek in the way of our public schools and colleges assure a pedagogic course in mathematics or science. Unless they know who the competent teachers are, the advertisements of all teachers look alike, they search doubtfully and anxiously for the safe and certain instruction which shall be worth their time and money they will devote to it.

Now, this article is not for the purpose of condemning the teachers who do not measure up to the proper standard. Its object is to set forth one of the reasons why there is too little competent teaching; why we do not make more progress in this field.

During the two centuries of voice culture, of which we know, the science of one generation has never been formulated in shape to hand down to the next. Not that the competent ones of the profession

have been silent as to their theories and methods. They have been, especially during the last half century, a vast amount of written and spoken discourse upon the subject but it is offered without the system and exact statement which would make it scientifically comprehensible.

The great unanimity among teachers in the use of certain statements and terms regarding voice culture might give the impression that much of this science had been established; that the best usages and traditions of voice culture were thus deemed and preserved. Let us see what are the principal ones of these statements and terms:

*The voice must be placed in the head, not in the throat.*

*The breath must be managed so as to support the tone.*

*Do not force the voice.*

*The voice should be brought forward to give it carrying power.*

*Singing should be done with the throat relaxed.*

*Conceive the tone as pure and musical before uttering it.*

*The tone is resonated in the cavities of the head.*

#### Grandiloquent Phrases

Now is not that orthodox in perfection. It is what every accomplished singer would agree to as correct statement. It is the essence of nearly all that has been written of voice culture from the time of Tronzo to the present time. But it has little or no value in establishing a pedagogic system as a help to the rising generation; it has very little worth as an assurance to our predecessors; it is not an assurance to teachers against going astray; it does not remove the necessity of beginning where all others before us began in the effort to master the science of singing. It is like describing the general appearance and use of a motor as "serberling a favorite jolion as the "wand of a magician" or a "fountain of youth" instead of naming its ingredients.

If you make the motor or connect the lation in the presence of the one who would learn of you, you may call the process and materials by any names you desire and succeed in guiding the student. But if you are setting down what you know for the benefit of those with whom you do not come in personal contact, it is a poor plan to leave your knowledge of motor building in the form of descriptions of its contours; or to impart the secret of that lation by references to its effect upon your imagination. By similar results instead of causes and by using fanciful instead of exact terms we do not tell the valuable part of our theme and we leave our instruction open to anybody's interpretation of it. And that is why the above list giving the sum of vocal tradition is mere platitudes.

The Editor of the Department for Singers in this month's issue, Mr. Frederic W. Root, was born in Boston, Mass., June 13, 1846, and is the son of the noted American musical educator, George Frederic Root. He first studied singing with his father and later with H. C. Blodgett. He studied piano under various teachers, 1860-62, and then singing, 1862-64, under the instruction of his father. From studying singing, Mr. Root was a pupil of the noted piano teacher, Dr. William Mason, and also for a time held a position as organist in Chicago. He has written a number of treatises on the voice, and has written much on vocal matters for THE ETUDE and other musical educational journals. His excellent training, wide experience, combined with his authoritative style of writing, make the above articles exceedingly helpful and worth while.

There is no system or exact statement about it. Take the idea of placing the voice in the head, for instance. The voice is something to hear; sound, tone. After tone is originated one has no further control over it. Its vibrations go equally in every direction unless they are obstructed. So tone, originated at the vocal cords, fills with vibrations whatever space above the larynx is open. These vibrations, if they are freely given forth and are strong enough, are felt in different places in the head and chest, and so the voice is said to be placed here or there according to these sensations. The fact is that the tone is always made in one place and that place is not in the head; neither can tone be "placed," be made to "strike" here or there on the hard palate, with a "column of air" directed forward or backward in the mouth. These may be convenient descriptions to use in personal lessons, but they are not accurate statements. Nor is there any system, pedagogic method, in telling a singer to place the voice in the head; a pupil is told in exact terms what to do with the breathing apparatus, what degree and color or quality of vibration to demand of the larynx and how to dispose of the parts of the mouth and throat which are correctly provide for the cause and conditions of the desired tone we may then rationally look for its result which may be discussion in the head. It is upon a teacher's insistent demand that the pupil should put the voice up in the head and out of the throat, we often find the throat cramped and the tone made shrill and harsh and hard because the pupil's strenuous efforts have succeeded in putting up the throat against the tone made in the throat. There are great vagueness in the idea of supporting the tone with the breath. Out of it have come some absurdities which are offered as method, maxim or theory for teaching.

One of the best examples of a remark attributed to Lamperti, "who knows how to breathe knows how to sing." Accomplished artists, singers with remarkable natural voices, may seem to realize a measure of truth in the maxim; but it is not accurate statement and it is more likely to hinder than help a beginner in the study, diverting his attention from that which makes good breath management much easier of achievement, namely a proper regulation of tone.

#### The Wrong Idea of Breathing

A reason why there is likelihood of misapprehension here is that we feel and realize distinctly the action of breathing, whereas we perceive but vaguely and indirectly the operation of the larynx which naturally acts automatically without clearly localized sensation and yet is the most important factor in voice. So the less important factor, breathing, comes to be spoken of as the more important, or even as the whole thing. "Grip with the

diaphragm and let go with the throat" may be useful in personal instruction to some student and so may "let the tone rest upon a column of air based upon the diaphragm." But for the purpose of building up and transmitting a science of voice training, such inexact and fanciful terms are useless.

The potential harm which comes from the term "breath-support," is that it is often interpreted to mean breath-pressure, which leads to an overmarching of the muscles controlling the delicate adjustments of the glottis with the strong body actions which expect breath. Much, however, has been written upon this subject, and many teachers know how to teach it to the best advantage. What is wanted now is to bring it all into pedagogic system with exact statement to crystallize and promulgate it. "Do not force the voice" is excellent counsel, but being simply negative does not come under the heading System and Exact Statement.

#### Bringing the Voice Forward

"Bringing the voice forward" is one of the most useful and potentially valuable of the phrases commonly used in voice culture yet it is an absurdity if we demand exact statement. Any tone made with the mouth open comes out past the hard palate, teeth and lips. The tone is hard, pale, teeth and lips. The tone is brought forward through the mouth on its way to the outer air. The vibrations are originated and fill all part of the mouth, one kind of tone in the same manner as any other kind of tone. They all come "forward" if you can hear them at all. Yet there is a brightening or intensifying of tone which brings a sensation about the singer and the hearer which suggests that the tone is really brought forward either to the front teeth or the bridge of the nose.

To state it exactly, however, the prime essence of bringing tone forward is energizing the larynx. The fact is often accompanied by energizing the lips or other parts, but that is secondary. The extra vigor in the action of the larynx is the cause. The sense of tone becoming resonant and firm, and vibrating forward somewhere "in the mask," is the result.

A conspicuous European teacher made the most popular and beneficial ideas in voice by teachers there. In the degree that stiffness is eliminated from the vocal production the action of the larynx becomes natural, automatic, comfortable. As the teacher leads to the suppression of interfering action the pupil feels that something "wonderful" is being accomplished. A conspicuous European teacher made his reputation on that one line of instruction, for so far as I know the judgment of the profession is that he had built up a reputation for himself. And there are prominent ones in this country who have also made it their main claim to authority and eminence. Now, if it is the case that the larynx is automatically successful with some voices to get by the negative course of relaxation, the power, compass and qualities wanted in the well-known phrases "relax the throat," "free the throat," "let the nature do it," "the Italians (meaning the best singers) have no throats," etc.

All successful teachers make large use of the latter this conveyed. But there is a fallacy in it which we must recognize

in the interests of system and exact statement. A young teacher, who has since worked up into the "competent" class, went to Europe for study and returned full of faith in the relaxed throat method. After a year or two he remarked to me out of the travail of his experiences, "It seems to me that there can be too much relaxing of the throat."

Certainly tones that have a thrill in them, tones that can convey an impression of intense feeling; tones that can be heard in an ensemble, are the product of something besides relaxation. Such tones come to some with no other thought, but singers get a start by the negative means of relaxation (as every one should) and then gradually gain the positive vigor of action without stimulus, prompting or even consciousness of it. Most pupils, however, need to be taught most carefully how to conserve and develop the positive elements of vocalization while learning to relax muscular opposition. The celebrated teacher of relaxing, above named, who I last heard him showed in his tones the logical outcome of his doctrine, he had neither resonance nor lively quality, and in the upper range there was no climax, nothing but a wheezy *mezzanote*. To "let go with the throat" and rely upon a strained diaphragm to develop the positive element of tone is far afield from rational science. Much is written at this time about the importance of the lesson in developing a voice correctly. The contention is that teachers and pupils must think beautiful tones in order to teach and make them; that such mental states are the *sine qua non* of progress; that if the singer cannot achieve mentally the effect desired the physical mechanism will act automatically to produce it. Attractive as is this line of discourse, and true, too, to a certain degree, we can hardly say as to exact statement or systematic instruction. Environment and habit generally form one's models and ideals, and few of our pupils have in mind the tone qualities and effects which we wish them to exemplify. Some make badly distorted tones without being aware that anything is wrong, and conversely, some find it hard to realize that a tone is right when it is finally brought into correct form. A teacher has two methods of leading such pupils to a point of recognizing and so demanding of themselves good tone and refined style. One is through imitation, a good method

up to a certain point, but likely to lead the pupil away from the characteristics of his own voice. The other is to make the mechanism of voice operate normally, the positions and actions of the different parts being those which usually result in good tone, and let the pupil's ear become accustomed to that result. Then the appeal to his taste to further enhance the tone and infuse into it something of character and expression might be in order. The "voicing" of a pipe organ is dependent upon a good ideal of tone and a discriminating ear, but they build the organ scientifically before attempting that part of the work.

As to resonance in the cavities of the head about which so much is said, let us simply matters by the exact statement that we have no control over any of them except the pharynx and mouth. What seems like control of the nasal cavity is caused by action of the soft palate, a part of the mouth. A great deal of confusing or ambiguous theory is current regarding resonance in the nasal cavity, and perhaps in the frontal and maxillary sinuses. System under this heading consists in finding the three forms of resonance represented respectively by the three primary vowel elements *ah*, *e*, and *oo*; and these are developed by use of the lungs, larynx and mouth, the only parts of the body which are under control for singing.

#### The Real Training for the Singer

One teacher may dissent from the system of voice culture set forth by another, but if the system is set forth in definite terms and exact statement, intelligent discussion of it is possible and some progress toward establishing a standard may be made. It is of no use to continue long ringing the changes on platitudes. There are seven distinct departments in the training for singing: Musicianship (sight-singing, etc.), Tone forms (vowel and consonant technique), Breathing, Register adjustment, Resonance, Execution (including phrasing) and Expression (including attitude, manner and diction). In each of these departments there are many items and they may be approximately graded. The system of the future will, supposedly, give exact statement to all this and bring about an agreement which will establish voice culture as an educational science and give it the sanction of the majority of the profession.

#### The Food and Drink of the Singer

In his excellent, and all-embracing work, *The Book of Musical Knowledge*, Mr. Arthur Elson divulges the following interesting facts about the singers' diet: "The health of singers is a valuable commodity that demands much care. They must avoid catching cold, and keep away from draughts and dampness. Even the moisture of a new house may prove harmful; and the Spaniards have a saying that 'Singers who live in a new house are like new shoes.' Give your newly built house for the first year to your enemy, for the year of the new house is the year of the new singer to your friend, and stay in it yourself only when the third has come." Many singers take excessive care of their diet, though here the matter is an individual one. The only general rule places the ban on hotly spiced dishes and on nuts, which cause huskiness. Add to incessant care the need for constant practice, and it will be seen that the singer's career is not an interrupted round of pleasure. He must act on the proverb, *in aspera ad astra*; and in his case it may be taken to mean that a rough voice will not pre-

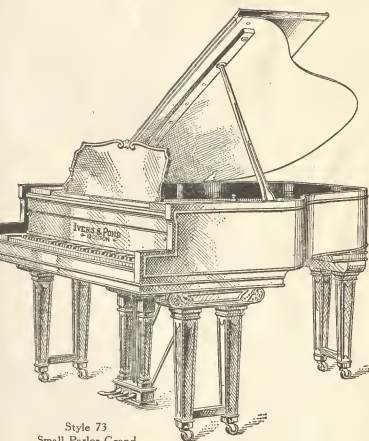
vent him from becoming one of the stars, if he takes pains enough.

"Many singers are helped by certain drinks or foods taken just before performance; and few of these are mentioned. In Handel's time a warm drink spiced with fennel was very popular, though tradition does not tell us of what the drink consisted. In later times the warmth was probably the most beneficial factor, and a contemporary singer uses in similar fashion a raw egg beaten into hot water, and the Italian as a rule often eats a salt pickle before appearing in concert. Lemon juice and vinegar have been used by some, which is another prescription. It was said that Malibran sipped champagne; but she rarely used an effervescent beverage. A raw egg, either alone or in sherry, is a favorite with many; and the white of the egg doubtless soothes the throat. Attractive easy payment plans. For catalogue, prices and full information, write us today.

## IVERS & POND PIANOS

SMALL GRANDS

MUSICIANS and teachers who depend on their piano in earning a livelihood or inspiring artistic achievement, appreciate the IVERS & POND Grand. There's a Grand for every need, in our 1916 line. Few manufacturers offer so elaborate a choice in size, attractive new designs and rare woods. Our 1916 catalogue is now being mailed.



Style 73  
Small Parlor Grand

Every IVERS & POND—from smallest Upright to the largest Grand, is developed in tone *volume* to the maximum possibility its dimensions admit. All possess the delightful tone *quality* for which our pianos are famous.

Over 400 leading Educational Institutions and some 60,000 individual owners now use the IVERS & POND. We build but one quality—the best. Write for the 1916 catalogue showing all our Grand, Uprights and Players.

#### How to Buy

If we have no dealer near you, we can supply you from our factory as safely and satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, prices and full information, write us today.

**Ivers & Pond Piano Co.**  
141 Boylston St., BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.







YALE UNIVERSITY, WOOLSEY HALL  
4 manuals, 154 stops; now building. To be dedi-  
cated October, 1916  
J. W. STEERE & SON ORGAN CO.  
Springfield, Mass. Established 1867

SPRINGFIELD, MASS. MUNICIPAL OR  
4 manuals, 87 stops; dedicated June 2  
YALE UNIVERSITY, WOOLSEY HALL  
4 manuals, 154 stops; now building. To  
dated October, 1916  
J. W. STEERE & SON ORGA  
Springfield, Mass. Establi

In oratorios, cantatas, masses, etc., where a piano accompaniment is arranged from the orchestral score, the effect may be played on the organ can often be much enhanced by the filling up of inside parts where the accompaniment as written would have an effect of thinness. An excellent illustration may be had by a comparison of the pianoforte accompaniment to the *St. Cecilia Mass* by Gounod, with the organ accompaniment to the same work, both arranged by Joseph Barnard. The accompaniment of the Anglican Chant will be discussed in a later article.

**Arranging and Correcting**  
A SPECIALTY  
**A. W. BORST**, Presser Bldg.,  
Please mention THE STUDENT when writing.















Please mention THE BUDE when addressing our advertisers.



## CONSERVATORIES—SCHOOLS—TEACHERS

EASTERN

NEW YORK

## The National Conservatory of Music of America

Incorporated in 1895 (Chartered in 1896 by Special Act of Congress).

(JEANETTE M. THURBER, Founder and President)

Semi-Annual Entrance Exams.

Singing, Piano, Violin, etc.

Faculty of Renowned Specialists

Address Secretary,

126 W. 79th Street, New York City

## GENEVIEVE BISBEE LESCHETZKY METHOD

Technical training is available for teachers.

Special advantage in concert repertoire.

"PHONE 6109 PLAZA 38 E. 60TH ST. NEW YORK CITY

## GRANBERRY PIANO SCHOOL

Teachers' Training Courses

FAELTEN SYSTEM. Booklet

CARNEGIE HALL - - NEW YORK

## VIRGIL PIANO CONSERVATORY

Famous for Instruction in Technic, Pedalling, Interpretation, Theory and Harmony Playing.

Special Courses for Teachers.

Fall Term begins Sept. 27th, 1915

FOR INFORMATION WRITE

MRS. A. M. VIRGIL, Director

11 West 68th Street, NEW YORK

Formerly 42 West 76th St.



Address MRS. A. M. VIRGIL

THE "TEK" is the "real thing" for piano practice. Of the greatest advantage to players and comfort of the household.

Appreciated by teachers, pupils and artists.

Saves wear of the piano. 19 reasons why it excels the piano for practice.

EXPLANATORY CATALOG ON REQUEST

11 West 68th Street, NEW YORK

Music teaches most expeditiously the art of development.

MUSIC-EDUCATION

CALVIN B. CADY

LECTURER IN MUSIC, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, NEW YORK

During his sabbatical season of 1915-16, Mr. Cady will be open for

LECTURE AND

NORMAL COURSE ENGAGEMENTS ON THE PACIFIC COAST

with headquarters and temporary address: Portland, Oregon, 715 Everett Street.

Permanent address, Teachers College, Columbia University, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

NOTES

OFFERS Teaching Positions, Colleges, Conservatories, Schools, Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

Learn Harmony and Composition

Teaching by 21st century, practical, with

Hand Book system for trial lesson. Three Trial Lessons Free. If you are not satisfied, you may return your money at any time. You must have the fullness of music and some knowledge, otherwise trial will be

Willcox School of Composition

Box E. 225 Fifth Ave., New York City, N.Y.

Crane Normal Institute of Music

Training School for Supervisors of Music

Voice culture, sight-singing, ear-training, harmony, form, music theory, elementary and advanced, practice-teaching. Graduates hold important positions in college, city and county schools.

53 MAIN ST., POTSDAM, NEW YORK

## THE von ENDE SCHOOL of MUSIC

A HOME FOR YOUNG LADIES UNDER PROPER CHAPERONAGE

"The Foremost Music Institution of America"

SEND FOR

ILLUSTRATED BOOKLET

## THE NEW VIRGIL PRACTICE CLAVIER

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

WINTER SESSION IN ST. PETERSBURG, FLA.

For Particulars, address Secretary

A. VIRGIL Executive Office, 567 Third Ave., New York City

OR A. K. VIRGIL, ST. PETERSBURG, FLA.

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

AN ENDOWED SCHOOL OF MUSIC

The opportunities of the Institute are intended only for students of natural affinity with an earnest purpose to do serious work, and no others will be accepted. For catalogue and full information address SECRETARY, 120 Claremont Avenue, New York.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street New York City

Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches

36th Session—September 28, 1915. Send for circulars and catalogue

JOHN B. CALVERT, D.D., Pres. KATE S. CHITTENDEN, Dean

## COURTIGHT SYSTEM OF MUSICAL KINDERGARTEN

MRS. LILLIAN COURTIGHT CARD

116 EDNA AVE., BRIDGEPORT, CONN.

A THOROUGHLY PRACTICAL COURSE FOR CORRESPONDENCE

Teaching, Sight Reading, Rhythm, Ear Training and Transposing

WRITE FOR PARTICULARS OF THE NEW WORK FOR 1915

## NEW YORK SCHOOL OF MUSIC AND ARTS

Central Park West, cor. 95th St., New York City

RALFE LEECH STERNER, Director

Our new buildings give us the most beautiful and

home-like school devoted to Music and the Arts

All Branches of Music and Arts Taught from the Beginning to the Highest Artistic Finish by a Faculty Composed of

Many European Celebrities and Eminent American Teachers

INCLUDING

Piano—Arthur Schnitzler, The Great Virtuoso, Liszt's greatest pupil.

Violin—Karl Lech Sterner, Celebrated Vocal Teacher.

Violoncello—Clarence Ingham Joyce, the Eminent Violoncelloist.

Celli—Paula Grasse, World's Greatest Cellist.

Harpist—Browne, Harold A., Play & Sing, Composer, Frank Howard

Warner, and many others.

Dormitories in School Buildings and Proper Chaperonage

Open the Entire Year. Pupils May Enter Any Day. Two Public Concerts Every Week.

Terms, including Tuition, Board, Practising, etc., on application. Send for Booklet and Book of Vows

## NEW YORK INSTITUTE OF MUSIC

560 WEST END AVENUE (Corner 87th Street)

ALL BRANCHES TAUGHT BY EMINENT PROFESSORS

Boarding Accommodations for Students in Building

VICTOR KUZDO Director

WRITE FOR CATALOG

BESSIE CLAY Principal

ALBERT ROSS PARSONS

Students Qualified as Concert Pianists and Teachers

"Certainly this specialist in artistic piano playing develops individuality in his pupils."—"Parsons' pupils never posed, but play with musical trends, adding to the technical in Europe."—"Cady's Musical Center."—Says for general instruction

Albert Ross Parsons, Steinway Hall, 100 E. 14th St., New York City.

CHICAGO

## CONSERVATORIES—SCHOOLS—TEACHERS

WESTERN



## Centralizing School of Music

Gertrude Reid-Paradis President

Centralizing School of Acting

Edward Dromer, Director

Departments: Piano, Theory, Voice, Violin, Violoncello, Expression. Send for Booklet.

Box 26, 20 E. Jackson Blvd. CHICAGO, ILL.

UNIVERSITY SCHOOL OF MUSIC

ALBERT A. STANLEY, A.M., Director

Ann Arbor, Michigan

Advanced courses are offered in all branches of Music under a faculty of artist teachers.

"A GATHERING PLACE FOR ADVANCED STUDENTS"

Fall Semester begins October 4

"Ann Arbor is the ideal city for summer study"

Send for announcement

CHARLES A. SINK, Secretary

1200 Maynard Street

MR. and MRS. CROSBY ADAMS

Annual Summer Classes for Teachers of Piano

for the Study of Teaching Method

MONTREAL, N.C. : CHICAGO, ILL.

Write for booklet containing outline and strong letters from Teachers who have taken the Course.

MONTREAL, NORTH CAROLINA

John J. Heston, President and Founder

is one of the largest musical institutions in this country. 15 sections, many of which are in the evening.

For free catalog and general information

671 Kimball Hall, CHICAGO, ILL.

## COLUMBIA SCHOOL OF MUSIC

15th Year CLARE OSBORNE REED, Director

A superior school for desirable students. Eminent faculty of 60 teachers. Offers a complete education in Piano, Voice, Violin, Theory and Public School Music.

Leading to graduation and degree. Social Training Courses for Teachers in all Departments.

For Catalogue address the School

Box 73, 500 S. WABASH AVE., CHICAGO, ILL.

THE COLLEGE OF MUSIC OF CINCINNATI

is NOT Conducted for Profit, its Earnings Are Returned To the Students in the Form of Increased Opportunities and Advantages. A magnificent conservatory makes this possible.

Write For Our Catalog and Booklets

THE COLLEGE OF MUSIC OF CINCINNATI

Elm St., opp. Washington Park Cincinnati, Ohio

## AMERICAN CONSERVATORY of MUSIC

Chicago's Foremost School of Music

Offers courses in piano, voice, violin, organ, etc.

the school system of theory, harmony, counterpoint, etc.

the Walter P. Reuther School of Music, which includes the

Superior Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

Advanced Normal Training School, which includes the

## DETROIT INSTITUTE OF MUSICAL ART

Offers courses in Piano, Voice, Violin, Organ, Public School Music, Diction, Dramatic Art, Languages, etc. Diplomas and Degrees. Located in finest residential district. Excellent dormitory.

Address Secretary for catalog

Detroit, Michigan,

67-69 Davenport St., Box 22

Cosmopolitan School of Music and Dramatic Art

MRS. W. S. BRACKEN, President

Assisted by eminent faculty of 50 artists. Offers to prospective students courses of study based upon the best modern educational principles. Diplomas and degrees conferred. Many free advantages.

Students may enter at any time

For particulars address Secretary Cosmopolitan School, Box 44

Auditorium Bldg., CHICAGO, ILL.

Be a Teacher of Music

One hundred one-year course equals thoroughly for teaching in Public Schools. Most of the best teachers are graduates of this school. For particulars, address Secretary, 1200 Maynard Street, CHICAGO, ILL.

THE SECRETARY, 3023 West Grand Boulevard, Detroit, Mich.

WILLIAM H. PORTER, Director Department of Music, CHICAGO, ILL.

THE MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART

CHICAGO, ILL.

THE RECOGNIZED LEADING INSTITUTION OF THE NORTHWEST

SCHOOL OPEN ALL THE YEAR

Chorus in 40 branches of Music, Oratory and Dramatic Art. Most of the best teachers are graduates of this school. For particulars, address Secretary, 1200 Maynard Street, CHICAGO, ILL.

THE DAILY LESSON SCHOOL

DANA'S MUSICAL INSTITUTE :: WARREN, OHIO

Forty-seventh year. Daily instruction in all branches of music. Chorus, Orchestra and Military Band. Dormitories for ladies and gentlemen. Weekly Concerts.

Send for Catalogue and Blue Book

WINTER TERM OPENS NOVEMBER 22d

## BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Correspondence or Personal Instruction

Happy Pupils—Satisfied Parents—Proper Teachers. Courses are designed by one of the best methods

descriptive literature sent on application to KATHARINE BURROWES

D. 502 CARNEGIE HALL, NEW YORK CITY, or

DEPT. D. 246 HIGHLAND AVE., HIGHLAND PARK, ILL. DETROIT, MICH.

## BEETHOVEN CONSERVATORY

Special Low Rates for Beginners

Send for handsome Catalogue to the

One of the oldest and best Music Schools in the United States N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.

THE BREWER TEACHERS' AGENCY

MUSIC DEPARTMENT

1305 Auditorium Building

Established 1882

## Detroit Conservatory of Music

Finest Conservatory in the West—42nd Year

Francis L. York, M.A., Pres.

Offers courses in Piano, Voice, Violin, Organ, etc.

School Music, etc. Academic Department. Send for Catalogue.

JAMES H. BELL, SECRETARY, Box 7, 1013 Woodward Ave., Detroit, Michigan

LOUISE BURTON Soprano

Available for courses, Oratorios and

concert recitals. Pupils accepted

for the year 1915-16. Box C. 528

Fine Arts Bldg., CHICAGO, ILL.

## YOUR SUMMER CLASSES WILL GET A GOOD START IF YOU BEGIN YOUR ADVERTISING IN THE MARCH ETUDE

Please mention THE ETUDE when addressing our advertisers.







# SACRED CANTATAS

## DAWN OF THE KINGDOM

By J. TRUMAN WOLCOTT  
Price, single copy, 50 cents  
One of the best of Sacred Cantatas for church use, with within the capabilities of the average choir, brilliant and melodious throughout with plenty to do for all the voices. The organ part is effective, affording excellent support for the voices.

## VICTORY DIVINE

By J. CHRISTOPHER MARKS  
Regular Price, 75 cents. Special Introductory Price, 25 cents  
A splendid church cantata for Lenten or Easterlike use, consisting of a series of well contrasted numbers for solo voices and for chorus and divided into three parts. Mr. Marks is well known through his many successful anthems. We regard this cantata as one of his best works.

## PRAYER, PROMISE AND PRAISE

By W. H. NEIDINGER  
Price, 75 cents  
This is a short church cantata for soprano and alto (or unison) solo and chorus. The words are clearly from the Psalms and without any hymns. There are ten numbers in all and every one is a gem. This work will be doubly treasured of the average church and may be sung with good effect by even the double quartet.

## THE REDEEMER

By JULIAN EDWARDS  
Price, 75 cents  
A detailed and very melodious church cantata adapted for the entire Christian year, divided into three sections. The Resurrection and the Crucifixion. Mr. Edwards had the rare knack of writing smoothly and effectively without without losing dramatic quality. This is a brilliant and imposing work.

## LAZARUS

By JULIAN EDWARDS  
Price, \$1.00  
A sacred cantata cast in larger mold. The text follows the well-known Scripture, and the story is told with very dramatic emphasis with effective musical tone pictures. This work requires a quartet of soloists and a good sized chorus, but it may be rendered effectively with organ accompaniment. If desired the orchestral parts may be had from the publisher.

## THE CRUCIFIXION

By JOHN STAINER  
Price, 60 cents  
The "Crucifixion" is one of those works which should be in the library of every choir, in many churches. We feel confident that our new edition will be satisfactory in all respects. It is pulled from new and specially cultivated pieces and it has been prepared with the utmost care.

## STABAT MATER

By G. ROSSINI  
Price, 50 cents  
Rossini's "Stabat Mater" is by far the best of the great old mediæval hymn. It is more frequently with both the original Latin text and the well-known English version. In our new edition both texts will appear, and a new set of pieces has been prepared with the utmost care.

## THE HOLY CITY

By A. R. GAUL  
Price, 75 cents  
This church cantata is considered the most popular one of the day. Every church choir should produce it at some time and then repeat it annually.

Besides the above we carry a complete stock of all classes of Organ Choruses, Cantatas, etc., and are always prepared to make up selections to be sent for examination. Liberal terms to schools, churches and teachers.

## THEODORE PRESSER CO.

1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

## When George Washington Went to the Opera

GEORGE WASHINGTON was very fond of the theatre, particularly, it is said, when music was a part of the performance. The "star" conductor of the day was Alexander Rouning, a German who was greatly admired by no less than Carl Philip Emanuel Bach. He conducted from the keyboard of the piano, after the manner of the times, and was greatly respected. This was very important, for the gallery, in those days thought nothing of throwing apples, nuts, bottles and glasses on the stage.

In *Early Opera in America*, the author, Mr. O. G. Sonneck, quotes a passage from a French writer contemporary with Washington, telling us how the father of our country visited the theatre when Reinagle conducted. The account is exceedingly quaint and forms a fine picture of that day when South Street, Philadelphia, was a theatrical center. South Street now corresponds to Petticoat Lane in London, or Grand Street in New York. It is a swarming hive of all nationalities to which is added a large colored population.

The cast stage box in the South Street Theatre was fitted up expressly for the reception of George Washington. On the front of the box was the United States coat of arms; red drapery was gracefully festooned in the interior and along the exterior. The seats and front were cushioned. Mr. Wignell (the manager), in full dress of black, hair powdered and curled, seated himself in the center of the box. The two silver candlesticks and wax candles, would await the General's arrival at the box door entrance, and with great refinement of address and courtesy, conducted this best of public men and suite to his box. A guard of the military attended. A soldier was generally posted at each stage door; four were posted in the gallery, assisted by the high constable of the city and other police officers, to preserve something like decorum amongst the sons of social life.

Surely America has advanced in its opera department, if in nothing else.

## Some Points to Remember in Playing Old-Time Music

Sometimes it seems as though nobody ought to play the music of the older masters—Mozart, Haydn, Bach and Handel—without having previously read something of the history of music. They conceived their music from such a very different standpoint from that of modern composers that it is hard for the modern performer to understand it without a little guidance from music-history.

In those days, music—piano music especially—was not regarded as a means of expressing personal emotions. Composers aimed rather to weave delicate patterns of sound demanding clearness of technique, delicacy of rhythm and a just use of dynamics—softness, loudness and accents. Any attempt therefore to perform music of this period with exaggerated nuances, or with passionate fervor, is out of place and in bad taste.

Beethoven was the first consistently to inject into piano and instrumental music the emotions and passions that surged within him. With him, piano music turned a new corner unfolding new vistas of possibilities in self-expression which composers have not even yet exhausted. In his music, therefore, there was an exalted feeling, vibrant contrasts in speed, touch and dynamics are in order.

# PROFESSIONAL DIRECTORY

## SCHOOLS

### EASTERN

#### AMERICAN

INSTITUTE OF APPLIED MUSIC  
(Incorporated under the laws of New York)  
114 West 114 Street  
New York City

#### AMERICAN

H. RAWLINS BAKER  
114 West 114 Street  
New York City

#### BARTEL

Otto E. Comptor, Teacher  
Studio: 435 Spring Avenue  
Brooklyn City, Pa.

#### BEECHWOOD

Conventual Academy  
147 JESSIE, Dan  
Philadelphia, Pa.  
(10 minutes of Philadelphia)

#### BILLS

MRS. EVELYN  
Concert Pianist and Instructor of Music  
1007 CITY, KANSAS

#### COMBS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CRANE

Normal Institute of Music  
Normal School for Superiors  
Potomac, N. Y.

#### ERBERHARD

SENSE, PIANO INSTRUCTION  
1000 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### HAWTHORNE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### HENRY

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### MOULTON

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### NEW YORK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### NEW YORK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### NORMAL

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### PATTERSON

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### PETERSILE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### TRACY

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VIRGIL

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VIRGIL

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### ZOLLER

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### SOUTHERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### BRANDON

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### BRYANT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CONVERSE COLLEGE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### PEABODY

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### S. C. I.

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### OF SCHOOL OF MUSIC

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### OF SCHOOL OF MUSIC

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

## SCHOOLS

### MIDDLE WESTERN

#### AMERICAN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CHASE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CINCINNATI

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### COLUMBIA

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### COSMOPOLITAN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### DETROIT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### DANA'S

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### KNOX

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### MINNEAPOLIS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VOICE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### EASTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### de GUICHARD

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### FALK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### NICHOLS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### STOCK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### MIDDLE WESTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### GROFF-BRYANT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VIOLIN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### EASTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### KRIENS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### LICHTENSTEIN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### THEORY AND NORMAL COURSES

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### BURROWES

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### COURTIGHT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### KERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### SKINNER

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### STYLING ARE:

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### ARE YOU BUSY ALL DAY?

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### LET US EMPLOY YOUR SPARE TIME

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### THEODORE PRESSER CO., Philadelphia, Pa.

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

## SCHOOLS

### MIDDLE WESTERN

#### AMERICAN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CHASE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### CINCINNATI

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### COLUMBIA

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### COSMOPOLITAN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### DETROIT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### DANA'S

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### KNOX

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### MINNEAPOLIS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VOICE

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### EASTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### de GUICHARD

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### FALK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### NICHOLS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### STOCK

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### MIDDLE WESTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### GROFF-BRYANT

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### VIOLIN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### EASTERN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### KRIENS

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### LICHTENSTEIN

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### THEORY AND NORMAL COURSES

1100 N. 3rd St., Conservatory of Music  
1100 N. 3rd St., Conservatory of Music  
Philadelphia, Pa.

#### BURROWES





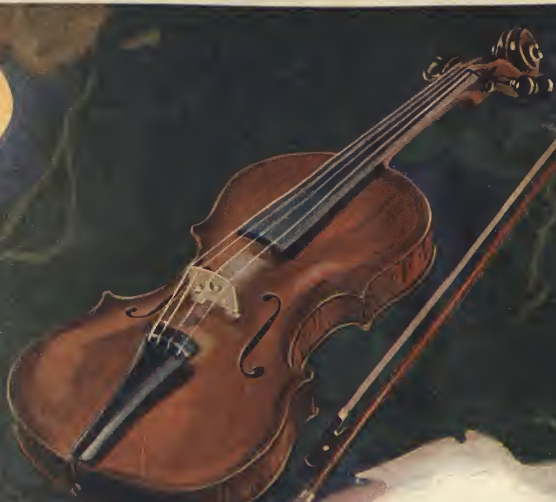












# Special

## Prices on Hand-Made Artist Violins

American violin lovers have a remarkable opportunity. Many European violin makers have been forced to sell their precious products on account of the war. You get the benefit.

Here you will find violins priced from \$12.50 to \$75.00, and from \$75.00 to \$250.00, all special offers. Superb instruments of the most exquisite tone—at surprisingly low prices. The products of the leading violin makers of the world are yours to choose from—Baader, Fiedler, Glier, Heberlein, Caresa and Francis, Wurlitzer Cremona, and many others. Write for the special circular.

## WURLITZER

200 years of instrument making

All your musical needs can be supplied by the House of Wurlitzer. Complete equipments for symphony orchestras or concert bands and all instruments for the home circle are listed in our new catalog. Our collection of rare old master violins comprises over 400 instruments. Write for catalog.

## 10 Days Trial

Choose a violin, then—before you decide to buy—play on it for ten days. Test and compare it with other instruments. Note the tone, rich, full tones and the beautiful clear varnish. Satisfy yourself that you have a remarkable value—then, if you wish to return the instrument you are at perfect liberty to do so.

### Easy Terms

If you decide to buy one of these superb violins you may pay for it either cash, or if you choose at the rate of a few cents a day. (No advance price for time payments, merely a few cents interest.)

### Write for Special Circular

Put your name and address on the coupon or on a letter or postcard today and get special circulars that describe this remarkable assortment of violins. Absolutely no obligations in sending the coupon.

The Rudolph Wurlitzer Co.  
Dept. 2292 E. 4th St., Cincinnati  
S. Wabash Ave., Chicago

### Old Violins, \$35 to \$9,000

The Wurlitzer collection—all genuine and maintained as to value and authenticity, comprises over 400 Old Master violins—many famous Italian makers represented—such as Stradivari, Guarneri, Gagliano, Ruffini, Bontini, Conzatti, Montanari, Klotz, Vailharn, Lupo, Bergoni, Lodi, etc.—also many German, French, Tyrolean, English and Belgian Old Master violins all described in our new catalog of old violins. Write for it today.

### Elegant Violin Case, \$5.98



Leather Walnut grain, silk-plush lined with case—with silk bow ribbons and removable bottom pad. Regular \$11.00. Write, now on this special offer, \$5.98.

Brass Band Instruments, too



### 10c a Day

Now have this superb Lyric Cornet, Triple Valve Flange-Long Model. An exquisite, easy-blowing instrument in a new square model case. Generous allowance for old instruments. Write for 25-page Band Catalog illustrating modern prices, as well as the very highest grade band instruments.

The  
Rudolph  
Wurlitzer Co.  
Dept. 2292  
S. Wabash Ave.  
Chicago  
4th Street, Cincinnati

Please send me without obligation, free and prepaid the catalog master checked below:

- ☐ The special catalog illustrating the new collection of new violins, violoncellos and accessories.
- ☐ Art catalog of old violins.
- ☐ General catalog of all musical instruments (225 pages)
- ☐ Bureau list of used and sample violins.
- ☐ Special \$13.00 Fiedler Violin Outfit.
- ☐ Special \$25.00 Baader Outfit.
- ☐ Special \$50.00 Wurlitzer Cremona Outfit.
- ☐ Special Catalog of Band Instruments.

Name \_\_\_\_\_

Address \_\_\_\_\_